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no. 229

VOL. LVIII

MARCH, 1916

No. 229

The INTERNATIONAL STUDIO

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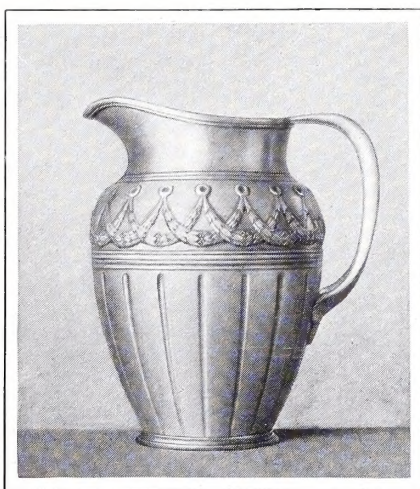
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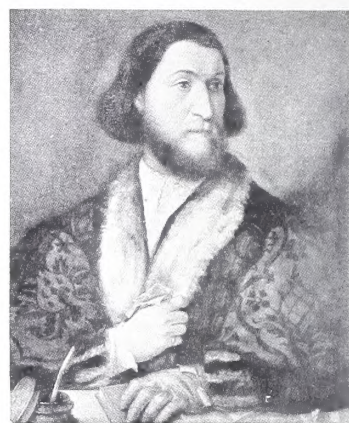
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Up to the present the Worcester Art Museum has possessed no painting of the Venetian School proper, in its full development as regards colour and composition. Two recent additions supply this lack and represent besides nearly the full range of the art of an important painter. This is Palma Vecchio, or Palma the Elder, so called to distinguish him from his nephew Palma Giovane, or Palma the Younger; a painter of far inferior gifts, some of whose works are modeled upon those of his uncle. The acquisitions referred to are a *Portrait of a Venetian*, here illustrated, and a *Sacred Conversation*, representing the Holy Family, Saint Catherine, Saint John and a Donor.



Owned by the Worcester Art Museum

PORTRAIT OF A VENETIAN
BY PALMA VECCHIO

Palma was born at Serinalta, near Bergamo, in 1480. His exact artistic origin is unknown, but he seems to have been trained in Venice in the school of Giovanni Bellini, possibly as a pupil of Cima. Some of his works contain unmistakable Bergamesque elements. The greater number of his paintings were executed in Venice, and in his later period he was affected by the style of Giorgione and Titian. The only other important influence which can be traced in his work is that of Lorenzo Lotto, with whom he came in contact during his stay in Bergamo, about 1512. Palma died at Venice in 1528.

Palma easily holds first place among the group of painters who were below the level of Titian, Tintoretto and Veronese, and is intermediate in rank between these men and the others of the same period and region. On a few occasions, as in the *St. Barbara*, in Venice, the *Three Graces* in the Dresden Gallery, and the alleged *Portrait of a Poet* in London, not to mention the much contested *Tempesta* in Venice, Palma rose actually to the full height of his greatest contemporaries.

His draughtsmanship is, as a rule, careless in detail, but it has the ease, sweep and decision of mastery. If his sentiment lacks aristocratic refinement, and is neither intimate nor deep, it is gracious, manly, and oftentimes dreamy and poetic. Almost invariably, because of his pleasure in sheer healthfulness, he avoids painful subjects, and pervades everything with a kind of serious buoyancy and cheerfulness.

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EDITED BY CHARLES HOLME, American Pages, III to XXXIV Inclusive, and Articles on Advertising Pages Edited by W. H. DE B. NELSON

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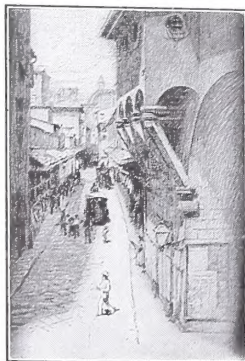
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What Layard wrote concerning Titian's works of this kind may also apply in great measure to those of Palma:

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(Continued on page 12)

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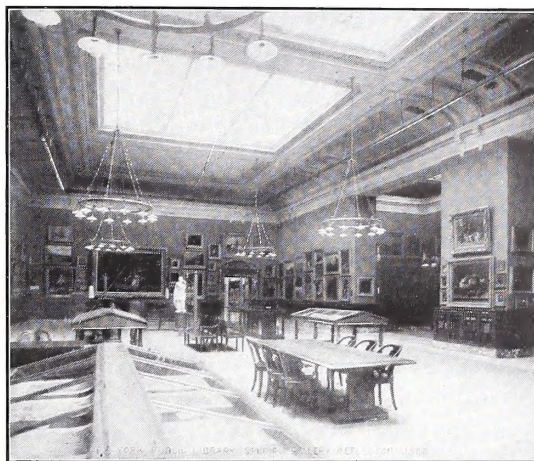
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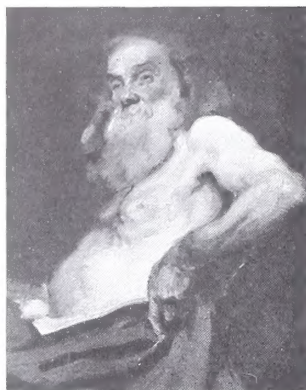
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SCHOOL NOTES

THE New York School of Fine and Applied Art announces greatly enlarged activities for its summer session.

Because of European conditions, which forbid travel for cultural study, the school will make a very strong effort to present attractive, efficient, cultural courses to persons desiring to utilize their time in this country. To this end the heads of departments in the winter school, with carefully chosen assistants, will take charge of the summer school work. This insures instruction of the same kind and quality as that which has made the winter school a success.

There have been added to the curriculum courses in indoor and outdoor illustration, life drawing, craft training, photography, and a class for children with instruction leading not only to taste cultivation, but to an appreciation of art in child environment. The regular courses in painting, interior decoration, costume design, poster advertising, pencil sketching, normal training, etc., will also be given with two distinct objects to be realized. First, the programs of these subjects are so arranged that teachers of any grade of proficiency may study two or more of these subjects with a view to teaching them in elementary, high or technical schools. Second, all courses are arranged so that professional students in any field may give their whole time to the intensive study of their own specialties.



LIFE DRAWING BY PUPIL OF NEW YORK SCHOOL OF FINE AND APPLIED ART

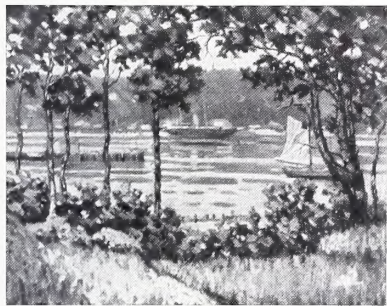
An innovation which will appeal strongly, not only to students of former years, but also to newcomers, is the change in living accommodations. Arrangements have been made for a large central dining-room, near the school, with adjacent bedrooms and tents, under expert management. This plan insures a flat living rate of ten dollars per week for those who care to live in a community way. Through this plan the school hopes to attract interesting people in all artistic fields and ultimately to build around this an art community. There are very desirable private houses for those who prefer to live in a more quiet way. Students living in this way will be transported to and from the school free of charge.

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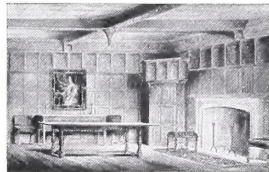
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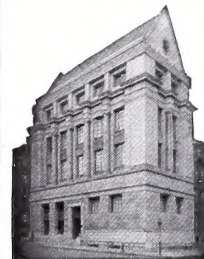
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The distinctive feature of the instruction in painting in the Westport Summer Art Class, conducted by Ossip L. Linde, at Westport, Connecticut, is the application of the "guild spirit," a revival, in modified form, of the apprentice method practised by the craftsmen of old. Mr. Linde has achieved most successful results for his pupils by starting them with the fundamental mechanics of pictorial art, the technique of making colours into paint, the preparation of the canvas and the other preliminary processes essential to finished painting.

These elements mastered, the students are conducted through the regular courses

in drawing and painting, working outdoors from nature and in the studio from the model. While Mr. Linde gives three formal criticisms per week, he is actually in constant touch with the work of his pupils, devoting his entire time during the school term of two and a half months to their needs and interests.

Furthermore, Mr. Linde allows his students the freedom of his own studio, filled with rare art objects of great beauty collected in the Old World, which form a constant source of delight and inspiration to the artistic spirit. His well-stocked library; with its fine prints and reproductions of famous paintings, is also available for use by the class at will.



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The location of the school is ideal. Not only are the immediate surroundings of the most attractive, Mr. Linde's studio standing in the midst of its own beautiful grounds, but the entire vicinity is filled with the typical New England charm, with its old houses, wooded uplands, a winding river and the shore of Long Island Sound, all within sight of the studio, and all simply crying out to be painted. And not the least of the advantages of Westport for the purposes of a summer art class is its accessibility to New York.

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OIL PAINTING BY A PUPIL OF GEO. ELMER BROWNE

GEORGE ELMER BROWNE, who has had long experience in the teaching of art abroad, in Paris, Venice and other important centres, will this summer, for the first time, conduct a school of art in this country, to be located at Provincetown, Mass., on the west side of this picturesque and fascinating old Cape Cod settlement.

The keynote of Mr. Browne's method of instruction is the thorough and individual grounding of each pupil in the essential rudiments of painting, the use and application of colour, both oil and water colour, especial attention being devoted to the latter.

There will be classes in landscape, marine and figure painting and composition.

Examples of Mr. Browne's own work hang in many of the important galleries of America, and, in addition, his *Bait sellers of Cape Cod*, exhibited in the Salon of 1904, was purchased by the French Government.

The roster of Mr. Browne's pupils includes a number of successful painters, among them such names as those of Emily M. Paterson, R.S.W., Clara N. Madeira, Harry B. Lachman and Elizabeth Siter, all of whom have had work

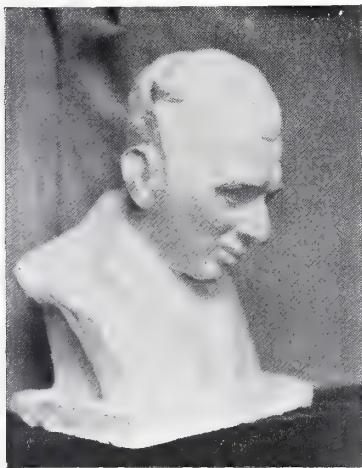
exhibited in the Paris Salon or the Royal Academy, as well as in this country.



WATER-COLOUR BY A PUPIL OF GEO.
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SUMMER classes of the Modern Art School of Washington Square, New York City, will begin the season's work on Monday, June 12, at Provincetown, Mass. This old Portuguese town is one of the few remaining picturesque villages offering every variety of sea and landscape that a student or artist might desire. At the same time it is an ideal vacation spot, sunny and cool.

Work will be carried on in landscape, still life and figure painting. Studio work is reserved for days when outside work is prohibited by the weather. The studio will be available at all times, however, for the pupils. The class will be under the direction of Bror J. O. Nordfeldt. No class criticisms are given, each student having, instead, two conferences a week with Mr. Nordfeldt so that intimate and definite help can be properly given. Each student is given complete freedom in his selection of subjects and the treatment thereof. In this way initiative is developed and taste improved. Daily



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work in the sculpture class will be from life. The long poses of the model are broken each Saturday morning for sketching purposes, one pose for the morning in order to give the student facility in grasping salient points in construction and form. The class will be under the direction of M. Musselman-Carr and Frederic Burt, both pupils of Bourdelle. Instructors are with the class each morning so that the student has ample assistance.



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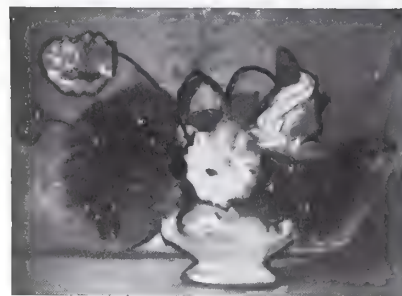
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Miss Ilonka Karasz will have charge of a class in design, decoration and textile, and applied art.

Public readings and discussions are held once a week to acquaint the workers with the best thought of modern writers on the subject of the new ideals of art. The work that will be taken up this summer will be Willard Huntington Wright's "Modern Painting."

E. AMBROSE WEBSTER, who is at present conducting an art class in Bermuda, will return June 1st to open his Summer School of Painting as usual at Provincetown, Mass. Mr. Webster will continue his practice of devoting special attention to colour and sunlight and their effects upon landscape, still-life and figure painting. On all pleasant days the living model will be posed in the open air. Three criticisms a week by Mr. Webster, two of them out-of-doors, will be the regular schedule.

(Continued from Page 4)

of beautiful forms, without reference to theological or supernatural meanings. It is life in its fullest power—the glorification of earthly existence, the liberation of art from the bonds of ecclesiastical dogmas."

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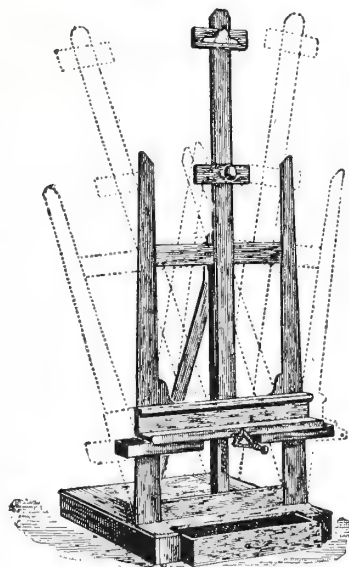
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a "mountaineer," in recollection of his Bergamask origin and its abiding influence on his work. Another over-statement often made is, "He translated the courtly poetry of Giorgione into the simple language of villagers." A better summary is given by Brown and Rankin in their "Short History of Italian Painting": "His nude figures are physically large and healthy; his women are comely, without much refinement; his saints and virgins are splendid human creatures, placid and physical. He is at his best in portraiture, where he rises with his subjects; though external, they are worthy as painting, and his fancy portraiture inspired Titian. With all that is lacking, Palma ranks as an original master, though not of the first rank, with a large conception of nature and a rich humanity." In short he seems neither primarily peasant, aristocrat nor lyric poet. He is rather a full-blooded man of the world, of wide experience and sound insight, and enough imagination to rise above splendid prose whenever he desires. Above all, he never loses a certain stateliness of effect.

The *Portrait of a Venetian* is Giorgionesque in type and in treatment. Its simplicity and air of breeding remind us of Palma's masterpiece in this department, the so-called *Poet* in the National Gallery, once ascribed to Giorgione or Titian. Only when tried by so severe a standard does our own painting suffer, and its one defect become too apparent. The emphasis given to the decorative features of dress and to the masterly rendering of stuffs and textures has lessened the artist's interest in the deeper personality of the man himself. Nevertheless we have a serene outward likeness heightened by grave meditation and a patrician dignity. Finally, in place of the intimate character reading found in the works of his two great contemporaries, we have at least one unanalyzable element which approaches it—a finely sombre intellectual suggestion which only a lover of Giorgione's art could evoke.



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MASTERPIECE BY GILBERT STUART

A RECENT bulletin from the Minneapolis Institute of Arts announces that the society has just acquired from the income of the Dunwoody Fund a notable painting by Gilbert Stuart, the *Portrait of Master Ward*, signed and dated 1779.

This portrait was exhibited at the Royal Academy in 1779 under the title of *Portrait of a Young Gentleman*. The name written on the dog's collar reveals the personality of the young gentleman in question; namely, James Ward, later to become celebrated as an engraver. The portrait is signed G. C. Stuart; that is, Gilbert Charles Stuart. Stuart signed only three paintings, of which this is one. In later life the artist omitted the name Charles, added by his father, a strong Jacobite, to the boy's baptismal name of Gilbert. In this portrait the society has acquired an extraordinary example, painted in his English period, of the most distinguished of early American painters.

This portrait, coming from an obscure English collection, is practically unknown, although it has been listed by Mr. Mantle



PORTRAIT OF MASTER WARD BY
GILBERT STUART

Fielding as No. 147 in his list of "Paintings by Gilbert Stuart not mentioned in Mason's Life of Stuart," *Penn. Magazine of History and Biography*, July, 1914. Mr. Fielding does not, however, identify the personality of the sitter. An article on the portrait by Mr. Charles Henry Hart will appear in a forthcoming number of *Art in America*.

In colour and drawing, in skillful brush work, the portrait of Master Ward stands comparison with the work of the great masters of the English school of portrait painting contemporary with Stuart. In such a portrait as this, Stuart shows his right to stand with the great portrait painters of his age. While he is distinctly of the English school, and we must remember that our earliest American painting was an offshoot of that school with no national characteristics except that of provincialism, Stuart displays a marked individuality. As an artist he is an independent observer, seeing nature with his own eyes, and evolving a technique personal to his needs.

His best portraits are characterized by a masterful expression of personality. It was generally upon this that he concentrated his effort, omitting or slurring over

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4 How to enter an opera box without embarrassment, and leave it without stumbling.

5 Why the growing vogue of futurist music has been built up on so-called dissonances.

6 How, at a Broadway cabaret, to tell a lady from a chorus girl.

7 What scrapes the Freudian theory of dreams can get a good little girl into.

8 How to get into the Domino room at Bustanoby's, after three A. M.

9 How to work your way, underground, for the four blocks separating the Belmont Hotel from the Manhattan.

10 What is being talked about today in the grandest, gloomiest, and most marble-and-gold society of America and England.

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The INTERNATIONAL • STUDIO •

VOL. LVIII. No. 229

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MARCH, 1916

PENNSYLVANIA, 111
BY W. H. DE B. NELSON

THE Pennsylvania Academy is holding its one hundred and eleventh exhibition in Philadelphia to continue till March 26. The private view, on February 5, attracted the usual gay, enthusiastic crowd of art lovers who regard this kaleidoscopic affair as a matter of supreme importance which custom can never stale. Phila-

delphia proper actually looks at pictures and enjoys the process. Some Philadelphians even go to the length of acquiring pictures by purchase. There is more genuine interest attached to this stately annual function than one notices abroad on similar occasions. Enthusiasm here is not misplaced, satisfying pictures abound, the hanging is all that could be desired, though, of course, some feelings have been wounded in the process. It was curious, by the way, to observe an early



SUNLIGHT AND SHADOW

BY WM. M. CHASE



THE GROVE
BY WILLIAM WENDT



REVERIE
BY RICHARD E. MILLER

Pennsylvania, III

and very excellent Sargent occupying modest quarters in Gallery E.

So completely good is the exhibition that even first-class canvases which would in an ordinary show cheapen everything around take their place without demanding any particular attention. The war explains why so many New York and Chicago paintings reappear in Philadelphia to the exclusion of novelties from Americans abroad, to which one is accustomed and to which one looks forward with so much pleasurable anticipation. Nevertheless there is plenty of good fare on the menu.

Once more American art justifies its high reputation for excellence in landscape and marine while the portraitists, as usual, are somewhat disappointing. Big figure compositions and animal pieces are as rare as angels' visits. Lyrical and imaginative genius, too, keeps in the background. Canvases that point to an unusual vision, that awaken ecstasy by their significance, are missing. There is much to captivate, little to compel.

Two paintings much talked of are those by Joseph T. Pearson, Jr., and Wm. M. Chase. 'Twere better if their positions on the wall were reversed, seeing that Pearson's picture has no carrying force. Probably it held the place of honour for the reason that his performance is recent and places of honour have ceased to be essential to such an eminent artist as Mr. Chase. The Pearson picture is an enormous decoration of geese, dead trees and faded tapestry background. Out of such elements one hardly expects great results, but he has achieved them none the less. It is as though a cook turned out a dainty loaf of bread out of potato peelings and chopped straw. Pearson has proved himself an artist of distinction and taste. There is a *je ne sais quoi de captivant* in this performance which casts a spell of the East and of the West upon the beholder. It is American, Japanese, and altogether charming. The disregard of planes is a vice converted into a virtue. The beauty of the landscape, at first completely veiled, reveals itself in installments. The winding river, wooded hills and farms break through their filmy envelope proclaiming a well-balanced and well-constructed canvas. His other contribution, *By the Pastures*, is unspontaneous but indicative of much observation. One cannot reconcile oneself to the mapped-out spirit of the composition which condemns it to the *succès d'estime* category of



CLOUD FORMS

BY CHESTER BEACH

paintings, making it of far less significance than *On the Valley*.

The Chase picture, *Sunlight and Shadow*, painted some decades back, is a mellow masterpiece. It invades the literary domain of art considerably but loses nothing by the incursion. To anyone ignorant of the theme and origin the



ON THE VALLEY

BY JOHN T. PEARSON, JR.

story would seem to be that of a young couple honeymooning in some picturesque old cottage in Brittany. The man seated at a round table with light refreshments appears to be having an altercation with Madam reclining comfortably in a hammock and exposing only a portion of her face as she turns her head round to meet the argument. The subject is of no importance, however, the painting is everything. If Mr. Chase had never painted any other picture this one alone would place him on the highest plane of American painting. The exquisite mastery of the entire situation, the complete harmony, quality of the colour, the unity—everything combines to label it a great performance. You seem to see a composite giant at work, a Tissot-Stevens-Whistler-Chase all in a brush-stroke. Anywhere within the frame a vandal could hack out some canvas and it would be a bit of beautiful paint. Of such is the kingdom of art.

Quite a number of strong marines are interesting evidence of the different attitudes assumed by

our artists who paint the sea. Paul Dougherty, in *Sunlight and Surf*, is concerned with the elemental relationship between sea, sky and rocks and has welded them into perfect agreement with consummate artistry and a restrained palette. Emil Carlsen sees nothing of the elemental; to him the ocean and rocks are distinct issues replete with a particular vein of poetry that exists equally in a Canton jug or an Amati violin. Hence his marines are lyrical but lifeless.

W. Ritschell is concerned with the big design primarily, moods, movement and colour being subordinate to the pattern. His Pacific Coast studies have resulted in many fine canvases which are gradually occupying museum space. Frederick J. Waugh is using intimate knowledge of the sea to depict violent scenes, the drama of the ocean, with almost brutal frankness. The pretty and somewhat commercial character of many of his older efforts has undergone a complete change.



THE BROOK: AUTUMN

BY CHARLES ROSEN

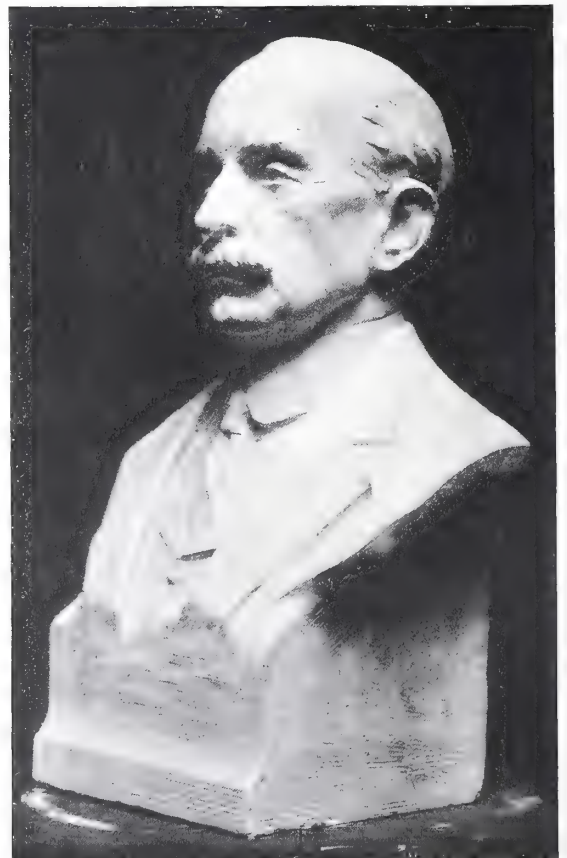
about the only nude on exhibition. The unclad lady is losing her appeal in Philadelphia, it seems.

Amongst the younger character seekers of the type of Du Bois, Luks, Myers, Sloan and Theresa Bernstein must be reckoned Elizabeth Eyre with a couple of entertaining paintings entitled *Waldorf Grill* and *The Upper Box*. The latter is especially commendable, painted in a low key, the figures silhouetted from a

Jonas Lie searches for luminosity and attains it in a high degree. Hayley Lever uses the sea as dancing partner to his boats, and a very rhythmic dance they perform together. Charles H. Woodbury is another strong marine painter well represented at all important exhibitions.

A very luscious painting stands to the credit of George Oberteuffer, representing a harbour scene in Trouville with a white café and the channel boat as main ingredients. The picture is delightfully naïve and spontaneous, full of light and action, handled in the simplest manner with no sleight-of-hand tricks of technique. It is an A B C of outdoor painting and a reproach to the laboured material to be seen in thousands of canvases which perform their monotonous pilgrimage to the different shrines of art throughout the country.

Still-life subjects abound. A large canvas by Jonas Lie repeats his recent triumph at Brooklyn with a similar composition of flowers admirably conceived and executed. Hugh H. Breckenridge has made royal use of purple as apologist of the humble eggplant, which now takes an honoured place amongst other edibles dear to art, ranging from onions to Columbia salmon. The same artist also shows a well-constructed nude in prismatic hues, memorable as being



EDWARD T. STOTESBURY, ESQ. BY AURELIUS RENZETTI



IVORY, GOLD AND BLUE

BY HUGH H. BRECKENRIDGE



SEA AND ROCKS, NO. 5

BY FREDERICK J. WAUGH

Pennsylvania, III

murky background. The blasé types are well expressed in a few strokes and more important work from her brush may confidently be awaited.

Robert Spencer's *The Blue Gown* is a sympathetic rendering but somewhat black in colour here and there. Frank Benson's *The Fox Hunter* shews the figure standing out in strong relief against the sky. Textures might be improved, the man and the rock have the appearance of being hewn from the same material.

Frederic Clay Bartlett commanded respect with his *Roof Garden Tea*, which narrowly escaped being one of the important pictures of the exhibition. It is marred by its architectural features which might easily have been subdued, otherwise it is perfectly delightful. The lines of the figures, the flickering sunlight, the distant figure looking over the railing, the panorama, are especially attractive—if only the glass doors had been omitted!

Charles Rosen has a good autumn piece hanging next to Pearson's *On the Valley*, a pleasant change from his usual snow scenes and excellent in tonal quality.

Leopold G. Seyffert is always worth studying. He has four portraits to his score. That of Hans Kindler lacks solidity. His portrait of Miss Gladys Snellenburg is a charming presentment but rather thin; it seems to be *angehaucht* rather than painted. Little, however, need be said in his dispraise. The Cassatt *A Woman Sitting in a Garden* is a memory of the past but a delightful picture, beautiful in tone and design, a model to many of our get-there-quick portraitists. Luis Mora's *Two Brunettes* first shewn at the Winter Academy, N. Y., is an unusual problem cleverly solved, but not free from adverse criticism. Look at the picture again and again, always the two girls appear to grow from one stem like Siamese twins; also the colour is a little waxy in face and shoulders. Richard E. Miller's

Reverie is as usual a woman bathed in sunlight, admirably worked out but meticulous to a degree and rather too much of the recipe. A portrait by David E. Kornhauser of a young girl seated at a bureau between two sprightly candlesticks is one of the best exhibits in figure work. Alice Kent Stoddard has lost no opportunities while studying under Robert Henri. *Liela* of the unkempt hair and smutty cheeks is a well-painted little gamin.

NEW YORK PUBLIC LIBRARY

THE recent death of Alexander Wilson Drake is the occasion of a memorial exhibition by the Prints Division of the New York Public Library. It is now on view in the Stuart gallery (room 316) and will remain until March 20. Excepting some biographical notes relating to Mr. Drake, the show consists of wood engravings by well-known masters of the art in America connected with Mr. Drake's time and activity. The exhibition is fittingly introduced by some of the earliest examples of the technique of the so-called "new school." There are J. G. Smithwick's *Drum-*



THE UPPER BOX

BY ELIZABETH EYRE

ming Out a Tory, after C. S. Reinhart, published in February, 1877, and Timothy Cole's *Gillie Boy*, which appeared in August of the same year. And then, especially interesting from both the technical and historical standpoint, there is Frederick Juengling's *Engineer Crossing the Chasm Over the Rimac*, which was published in *Scribner's* in 1877. This engraving by Juengling was executed after a drawing by James E. Kelly, and it is an interesting fact that Mr. Drake and Mr. Kelly rejected Juengling's first engraving of the subject, whereupon he executed a second. A review is given of a period of wood engraving in this country which will remain a noteworthy epoch in the annals of engraving.

A Modernizer of the Greek Ideal: J. H. Fry



A CORNER OF THE FRY STUDIO IN NEW YORK

A MODERNIZER OF THE GREEK
IDEAL: J. H. FRY
BY W. H. DE B. NELSON

THE most impartial survey of the field of art in America will of necessity conduct to a few very definite conclusions. For instance, it is very obvious that the highest expression is to be found amongst the landscapists; also that very, very few portraitists emerge from mediocrity. Sargent and Mary Cassatt are only American in point of birth, their training, residence and interests lie overseas. Furthermore, it is obvious that the spirit of restlessness, considered quite apart from the wars of nations, has assailed the ranks of the artists to such an extent that many of them are mirroring others than themselves, and in the effort to play safe are hunting simultaneously with the hound and with the hare. The modern movement circling around the achievements of Cézanne has given birth to a new Frankenstein that is disconcerting the minds of artists and calling into question established ideals and procedures. There has developed in many quarters a slipshod habit of

painting which in aiming at extreme characterization as its goal fails to observe constructive and organic principles of painting, without which no work of art can exist. Violent colour, frantic technique, eccentric forms, are employed *pour épater messieurs les américains* and to command a hearing at all costs. Figure painters in the real sense are scarce.

There are artists, however, who keep themselves untainted and who plough their furrows each in his own individual manner, indifferent to the disturbing "isms" of the day and working out their artistic salvation along sane and well considered lines of action. To these may be counted John Hemming Fry, who for years has sought and found his happiness in serene representation of the nude as embodying truth and beauty, the precious heritage of Greek culture. The eternal verities hidden or apparent in ancient myth furnish material for his imagination and attack. Landscape except as a natural setting or background is to him valueless; a *procès verbal* of field or forest may safely be entrusted to the photographer. It is the figure that counts. And here again it must be a special type that conforms



THETIS
BY J. H. FRY



OCEANITIES
BY J. H. FRY

A Modernizer of the Greek Ideal: J. H. Fry

in every respect with his feeling for classic beauty. It must be "a daughter of the gods divinely fair," a wholesome, full-blooded, round-limbed woman able to battle if necessary, certainly able to bear lusty children. Opulent forms people his canvases. It may be a Sappho, an Aspasia, or Poseidon's daughter gathering pebbles by the shore, a Dryad gazing wistfully between tree trunks, or enchantresses of the sea such as lured Ulysses and his crew, or the nymphs of the Rheingold teasing Alberich. To him these women appeal intensely and he paints them heroically and with a plastic sense that is rare. They become not only part of their surroundings but by their grandeur and dignity they dominate

and the forms of the departed are painted in silvery greys and opalescent colour. Keeping their places admirably in a great composition the whirl and rhythm are poetically expressed but without undue sentiment.

Greek art, beautiful as it is and expressive as it is of the intellectual and noble condition, owes its beauty to that which the early Greeks strived after and sought to be rather than what they actually were. It ignores or illuminates or remoulds all human failings however overpowering they may be in real life. While people hated and fought, loved and were sorrowful, in the days of Pericles as now, life being so much less commonplace, the Greek intellect when it did not



THE ETERNAL DRIFT

BY J. H. FRY

forest or grove, air or ocean. Nature yields precedence.

A pure classicist, J. H. Fry has drawn upon Greek art to adorn immortal legends. His vision and treatment are all his own, though the legends are yours and mine. In the canvas called *Oceanities* one feels unerringly the fugue which prompted the composition and forecasted the rhythm of waves and nymphs in interrelated sport and motion. Though avoiding a high-keyed palette, Fry is a strong colourist, obtaining strong dramatic effects by simple untrained methods. In his great work, *Paolo and Francesca*, embodying the eternal theme of the love which outlives the tomb, we see them brightly, strongly illuminated, soaring above lurid patches of deep, red sky whilst Dante and Virgil

ignore an irresponsible condition, imbued it with a dignity which all but converted vices into virtues. Nearly all false standards to-day can be traced to that period. Therefore Greek art is beautiful because of its freedom from contact with ordinary human conduct.

A classic art will arise when we have passed the experimental stage, when we shall emerge richer intellectually and with an understanding made generous by expression. Every human virtue and all human shortcomings will be considered and will help in the creation of this art. Nothing will be eliminated, nothing ignored, but it will be calm and serious because we shall have weathered the storm and profited by it, not because we have avoided it or denied its existence.

In J. H. Fry's art there is a distinct sign of the



PAOLO AND FRANCESCA
BY J. H. FRY

A Modernizer of the Greek Ideal: J. H. Fry



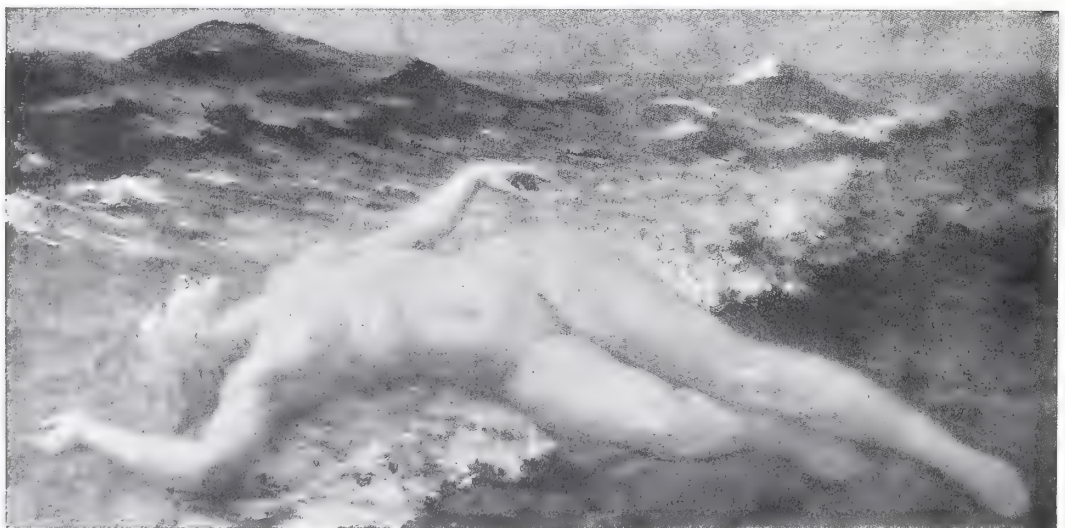
DRYAD

BY J. H. FRY

new classic spirit. In his composition of nude figures we feel moods that are classical in their serenity yet human in their appeal. We are not looking at superwomen, but at just ordinary women who are part of the world we know with all its human inconsistencies. These women symbolize not only a sophisticated age but an age of calm judgment. It is reflected in the poise, in the drawing, in the admirable and original composition. Here is beauty of classic calm, but here is also the modern spirit, not the modern spirit in transition, but after, when conditions are settled and intellect chastened by bitter experience, when a love for beauty is so comprehensive and tolerant that it seeks it in every phase of nature, in objects the most commonplace.

J. H. Fry has studied in Paris, Bordighera and in Rome. He has sat at the feet of Fernand Corman, that great historical painter, and of Lefevre and Boulanger at Julien's. His work is but little known for the reason that he has consistently avoided publicity. He has at length yielded to the importunities of friends and is exhibiting at Knoedler's Galleries, New York. There is no desire to record this artist as a paragon amongst painters. He has faults, too, as well as fine qualities. One notices at times a need for a more fluid brush, at times his colour is faulty or even monotonous, and his figures occasionally are too massive for their setting.

Mr. and Mrs. Fry, who is also a painter of reputation, share vast adjoining studios in the Gainsborough Building, surrounded by rare fabrics, tapestries and bronzes.



SEAFOAM

BY J. H. FRY

The Armourer's Shop at the Metropolitan



THE ARMOURER'S SHOP AT THE METROPOLITAN MUSEUM—A WATER-COLOUR

BY S. J. ROWLAND

THE ARMOURER'S SHOP AT THE METROPOLITAN BY ROBERT MACAULEY JACKSON

THOUSANDS of those who yearly visit the halls of the Metropolitan Museum of Art in New York City are held fascinated by the mediaeval armourer's workshop which they find set up in a panelled recess of carved oak in the main gallery of the museum's collection of arms and armour; but to very few of these visitors is it known that, tucked away in a corner of the huge building, is a complete practical armourer's shop, or that an artist armourer is working there whose skill puts him on a level with some of the great master-armourers of the middle ages.

This is M. Daniel Tachaux, a native of Blois, who for a long time had an atelier in Paris and who came to this country several years ago to restrap—which is the technical term for re-rivetting and readjusting the fastenings of armour, a process which requires skill of no mean order—to repair and, in very rare cases only, to restore the pieces in this, America's greatest collection of arms and armour. His ancestors have been for many generations makers of weapons of defence and offence so that the

traditions of the craft are in his blood. He is the only maker of armour in this country and one of the very few now remaining in the world. Here he sits day in and day out bringing forth the beauty of some time-worn piece, some long-tarnished helm, some valiant Damascus blade worth a prince's ransom. M. Tachaux is an artist to the finger-tips and thoroughly understands all the processes of ornamentation as well as the forging of metal. His work is so skilfully done that the portions of armour which he has restored—be they even so small as the scale of a gauntlet—are each plainly marked with the word "restored," the date, and his name "D. Tachaux," so that in future no possible mistake could be made in confusing his restoration with a piece of the original armour.

The picture here reproduced is a water-colour of the shop which is the work of Mr. Stanley James Rowland, a young artist officially connected with the Department of Arms and Armour in the Metropolitan Museum of Art. He has faithfully reproduced the atmosphere and the arrangement of the shop with the exception of one or two minor rearrangements so as to show all the essential objects. Here sits M. Tachaux, the armourer in his leathern apron, surrounded by the tools of his craft. Most of them, by the way,

John Marin's Water-Colours

are the identical implements made and used by his armourer-ancestors and handed down from father to son through hundreds of years. It is a good likeness of him, too, as the privileged visitor will find him. To the left of the picture, seen through the open doorway, is the great forge with its hood and bellows and the anvil. On the wall behind him is a polychrome stone figure of St. Eloi, the patron saint of all those who wield the hammer. Here are also an ancient drawing of a suit of armour—the same suit, incidentally, which one sees standing complete but for the helmet to the left of M. Tachaux and a little in front of the doorway—the diploma of award of a silver medal given him at the Exposition Universelle at Paris in 1900, some books of armourer's designs, and a large rack of tools. The right hand wall and the bench in front of it show, among other objects, many more tools, including an armourer's vise and a great shears, and numerous pieces of metal and parts of armour.

JOHN MARIN'S WATER-COLOURS

AT 291 Fifth Avenue is an exhibition of considerable importance to those interested in the more individual and vital expression of American Art. Here John Marin exposes about thirty water-colours which show a remarkable year's progress toward the profounder art problems—problems which every sincere modern artist must sooner or later solve for himself. Marin, unlike many American painters, has chosen to devote his every energy to mastering them; and it is refreshing to visit an exhibition where one is not confronted with obvious imitation. Marin's personality stands forth, healthy and strong, not dependent on the crutches of second-hand inspiration.

While the passing craze of Futurism, the epidemic of unintelligent distortion seen *en courant* in Cézanne and Matisse, and though sterile primitivism of Douanier, Rousseau and Zak have been sweeping over the field of our national art, Marin has forged ahead toward a goal of his own imagining. No excess of enthusiasm for the easily achieved fame which comes from painting *à la mode* has shunted him from his direct path. Beginning with almost literal translations from landscape, Marin has, in one short year, gone far

toward conquering many of the deeper concerns of composition. To say that he has achieved a finality would only give the unjust impression that his vision and talent are restricted. He has made much progress; and he still has some distance to go. But during his evolution he has not passed over any of the vital lessons which might turn up later on to impede his final progress.

It is impossible to say that one painting of his is better than another. Marin is in process; and we must judge almost every work of his from an individual standpoint of partial achievement. In some of his pictures, where the delicacy and lightness are the result of the water-colourist's instinct, there is a completeness which tempts us to pass final judgment; but, on turning round, we perceive that this completeness is much slighter and less advanced than the progress made in another work where a more extended order has been attempted but not quite satisfactorily attained. To criticize Marin justly one must judge him from each separate point in his progress from which he has made his different studies.

From the very simplest types of order (such as a slight block form of objects) he has attained to a rhythmic conception of his subject-matter until it has become almost abstract. In this sense, he at times reveals a certain inevitable Chinese aspect. Some of his pictures betray a great desire to see and feel, through intense concentration, the inherent (varying as the painter varies) rhythm of his subject. Herein he attunes himself to Cézanne's mental attitude. In his latest paintings a process of elimination is going on; the objects, as such, have almost entirely disappeared, and all that remains is the salient line, or combination of lines, which to him expresses the plastic attraction of his natural inspiration.

His colour is not at all times pleasing because it falls short of a complete gamut; but as his sensitivity develops along the lines of volumnear balance and three-dimensional poise, the comprehensiveness of his colour will inevitably follow. At that time—and I predict that it is not far distant we may expect to see some of America's most genuine expression delivered from the shackles of European snobbery and standing on the high pinnacle of personal achievement.

W. H. W.

THE STUDIO

WILLIAM CALLOW,
PAINTER IN WATER-
COLOURS (1812-1908). BY
T. MARTIN WOOD.

CALLOW'S water-colours will always stand out from the later water-colour painting of his time because he outlived those who practised the system in which he was educated, and sustained tradition in spite of the incoming tide of the modern style. When Callow himself began to feel the influence of the new ideas as to the handling of the medium it seems only to have confused his aim and brought about a deterioration in his art.

Callow was the most famous drawing-master of his time, and that was a time when the master was more than one who gave a gentle guiding hand to the individual tendencies of the pupil. In those days the master tried to turn over to the pupil a recipe for every possible thing he might be called upon to draw or colour. The student began with exercises with the pencil in which, by its employment in given ways, the effect of oak-tree branches or willows or elm-tree branches could be rendered so that there was no mistaking what they were meant for. In these drawings trees resolved themselves into types of trees, just as buildings into types of architecture, or types of ruin. It was in "composition" that there was most play for feeling. And indeed "composition" in those days was a large part of picture-making—part of the "composition," of course, being the dexterous sweeping wash that relieved a light sky by broad suppression of buildings or trees under one dramatically contrived shadow.

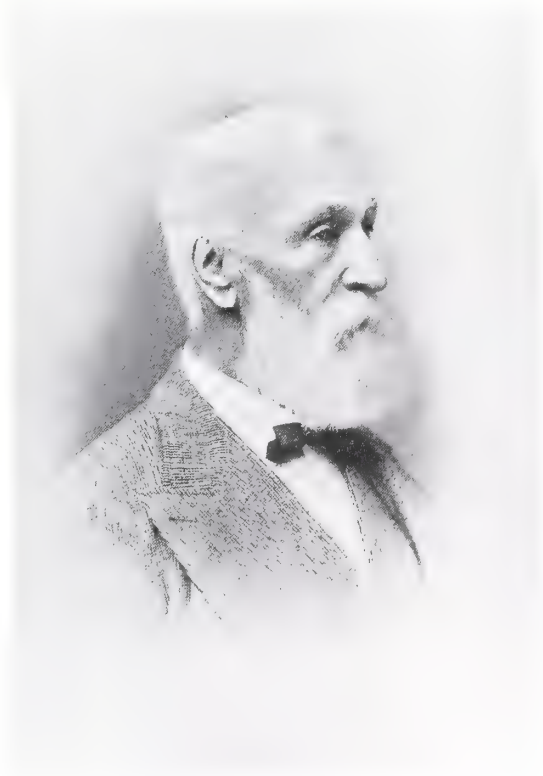
Such a style of drawing (for water-colour in this sense was but an extension of the art of drawing, pure and simple) discounted original and subtle observation, and tended to accept one type of scene as beautiful, to be represented, and another as ugly, to be rejected by the artist.

It is of this School that Callow is a representative master. He possessed great natural facility, and this was increased by his profession of art teaching. The spirit and merit of his water-colour work is best appreciated by the study of his uncoloured drawings. For colour was often something added from memory as an

embellishment, to these drawings. He applied an effect of colour to them which he thought suitable to the main lines of the composition.

He inherited from the age of Girtin and Turner a gift of extreme delicacy and precision in drawing, which perhaps the world will never see so beautifully again. We have Mr. Muirhead Bone, but for all that, the rivalry of photography has rather destroyed the mood of concentration in which sensitive and detailed representation can be performed with enthusiasm.

Upon his drawings Callow made a dramatic subdivision, light and shade. Any further detail was but a modification of this main division, never lost. We may take Mr. Sargent's art in water-colour as the very opposite of this system. In his work every shadow is assailed by clear reflected light, every light owes its vivacity to the economy in that pure whiteness with which Callow would



WILLIAM CALLOW, R.W.S., AT THE AGE OF 86
(From a Photograph)



"NOTRE DAME DE PARIS, FROM BERCY"

BY WILLIAM CALLOW, R.W.S.

extravagantly illuminate the whole length of a street of buildings facing the sun.

It is a very poor education for the appreciation of the vibratory charm of Sargent's art to accustom oneself to the skilful theatric use of light and shade upon which depends the effect of the most characteristic Callows. And it is a very poor education for the enjoyment of the beauty in Callow's art at its best to share Sargent's restless vision.

Callow was employing in the 'forties and 'fifties the equable and serene style that he inherited from an earlier school. He commenced with a very refined vision supporting his extraordinary skill, and if his art was eventually deteriorated by incoming influences which his sympathies would not permit him to understand, it was also assailed by an enemy that has a special eye on excellent drawing-masters—facility itself, when it outstrips every other faculty. In the later years of his long life, the tradition which had sustained him in his best work was barely remembered by the most old-fashioned collectors. We are but now finding our way back to it in that search for first principles which is the end of the end. When Callow died in 1908 he was ninety-six. He was as a boy assisting Theodore Fielding, elder brother of Copley Fielding, in colouring prints in 1823, and

was an exhibitor at the Royal Society of Painters in Water-Colours in 1838. He exhibited there thenceforward for seventy years unbrokenly.

Although he was exhibiting oil paintings at the Royal Academy after 1850, his reputation is secured to him by his water-colours. Drawings by his grandfather, John Callow, who was born in 1770, can be studied with the work of contemporary draughtsmen, in the portfolios of the South Kensington Museum. When William Callow began to draw he started with the convention that was employed by his grandfather and all the draughtsmen of the first part of the nineteenth century. The broad definition of trees in which their shape is made clear by always shading them on one side was easily emphasised by a simple but comprehensive wash of colour. There are in the Victoria and Albert Museum at South Kensington a series of water-colours done in 1842 of scenes in Hyde Park and Regent's Park, in which this simple recipe for an atmospheric topographical drawing is carried out with the greatest art. The vision is extremely refined. Nothing could be further removed from the commonplace into which such a style would decline in the hands of the amateurs, of whom there seem to have been more at that time than there are even to-day.

William Callow



“SAUMUR, LOIRE” (1835)

BY WILLIAM CALLOW, R.W.S.



“VENICE” (1865)

BY WILLIAM CALLOW, R.W.S.

William Callow



"NUREMBERG"

BY WILLIAM CALLOW, R.W.S.

These drawings are at present kept together in a portfolio, as a set, but there is at least one included among them, to which the Museum authorities have given the date of 1842, when the series was undertaken, that was either added by Callow later, in the style of the series, or corrected. No. P 3 in this portfolio is a case in point. The trees in the middle distance of this sketch are as unlike the treatment which the artist employed at that time as anything can be. They are a blurred and clumsy mass. Only the outside contours against the sky suggest the anatomy of trees, and it was just the anatomy of vegetation that Callow was a master in suggesting, through an almost instinctive employment of the recipe he had received.

In a memoir written by Mr. H. M. Cundall in 1908, as a preface to the artist's autobiography, published in that year, we read that Callow's

hand as a draughtsman "was so steady that he never required, even in his most elaborate subjects, to remove a line once he had drawn it." In the same essay we learn that in his many sketching tours, with the exception of the first one in 1836, the artist confined himself to pencil work. "Besides filling numerous sketch-books he was in the habit of making detailed pencil drawings." "It was his practice to execute all his finished paintings in his studio from these pencil drawings. He had such a wonderful memory for colour that he was enabled to depict the scenes which he had sketched years ago with only the aid of his black and white drawings."

We are here let into the secret of much that is inexplicably boring in Callow's later art. The thing that gives us a vivid sensation of life in the case of a Sargent water-colour, even when his shorthand is in places obscure, is the

sense we have of the scene represented, as an experience—an experience which the artist seems able to communicate to us with all its freshness in it. This might quite well be done, and is done in all Callow's most notable work, by an artist representing his subject from memory. When an artist lifts his eyes from his subject in nature that he may watch his hand he is already committed to memory. For the sake of the greater care which can be given to it some of the manual part may be deferred until the artist reaches home, or until he is in the mood, but there is nothing in this delay to violate the truth which he has at heart. The case is altered, however, when an artist attempts to return to his youthful beginnings, essaying to finish them in middle age. Hand and vision can no longer be at one. The vision that returns in middle-life to a subject that was seen in youth is changed by all the modifications of style and



"GIESSEN ON THE LAHN,"
BY WILLIAM CALLOW, R.W.S.



“WATERFALL IN HYDE PARK” (1842)

BY WILLIAM CALLOW, R.W.S.



“VIEW IN KENSINGTON GARDENS” (1842)

BY WILLIAM CALLOW, R.W.S.



"BOTANIC GARDENS, REGENT'S PARK" (1857)

BY WILLIAM CALLOW, R.W.S.



"EASBY ABBEY, YORKSHIRE" (1853)

BY WILLIAM CALLOW, R.W.S.



"THE GATE OF ST. NICHOLAS, GHENT."
BY WILLIAM CALLOW R.W.S.



"MILL ON THE SCHELDT, NEAR
ANTWERP: MOONLIGHT" (1850)
BY WILLIAM CALLOW, R.W.S.

William Callow

method that the ever imperceptibly changing conventions of art must in the lapse of such a time bring about ; as well as by any modification in the inherent character of the artist's mind. As time went on Callow becomes ever increasingly the mere picture-maker, and he is brought to rely more than ever upon the enemy of all art—the sense of the picturesque. For the sense of the picturesque is the sense of what a preceding artist would have made of the subject. It begins to work evil in the eyes of a painter when it no longer ennoble his vision of nature, when it demands blindness to everything in nature which will not fit into a formula for representation which has been adopted for convenience.

All Callow's work can be broadly divided into that which is alive, sensitive and refined, and that which is tiresome and sometimes common. When Callow is spoken of as a master of outstanding importance in the history of water-colour it is the Callow with the fresh vision and instinctive touch, the Callow whom we find in the work that reflects his enjoyment of nature, of new scenes, and romantic architecture. We lose sight of this Callow altogether in many of the "set-pieces" that he prepared for the market.

It is not a question altogether of dates, though it is of course through the 'forties, 'fifties and 'sixties that we get the most directly treated and interesting of Callow's water-colours. Consideration for market success, without conscious violation of the principles expressed in his best work, seems to have caused the marked differences in quality of pictures of the same date. He was the master of a style inherited. In approaching Nature his perfect training gave him a beautiful address. But when he ceased to court Her he lapsed into dulness.

But in spite of lapses, Callow continued to handle water-colour as if he was thinking in it for so many years that the whole record of his long vital period runs like a backbone through the art in the nineteenth century. The use of the medium was being fundamentally altered by one artist after

another in his time. There were moments when the peculiar qualities of water-colour seemed in danger of being forgotten altogether. But Callow remained through everything a purist in style, he never lost in stippling, or by employment of body-colour, or in any other way a deep feeling for the natural quality of water-colour. If it is possible for the moderns to revive this quality, if the sense of the true properties of water-colour is as acute in them as in the founders of the art in England, and if we are conscious of a principle unifying all the diversity of effort and experiment which characterised the age in which Callow lived, it is largely because his own art establishes a continuity between succeeding schools, and affords a meeting centre for extremes of method. Water-colour was first employed as a tint to supplement drawing. The method by which drawing is inferred by manipulation of colour was developed in Callow's time.

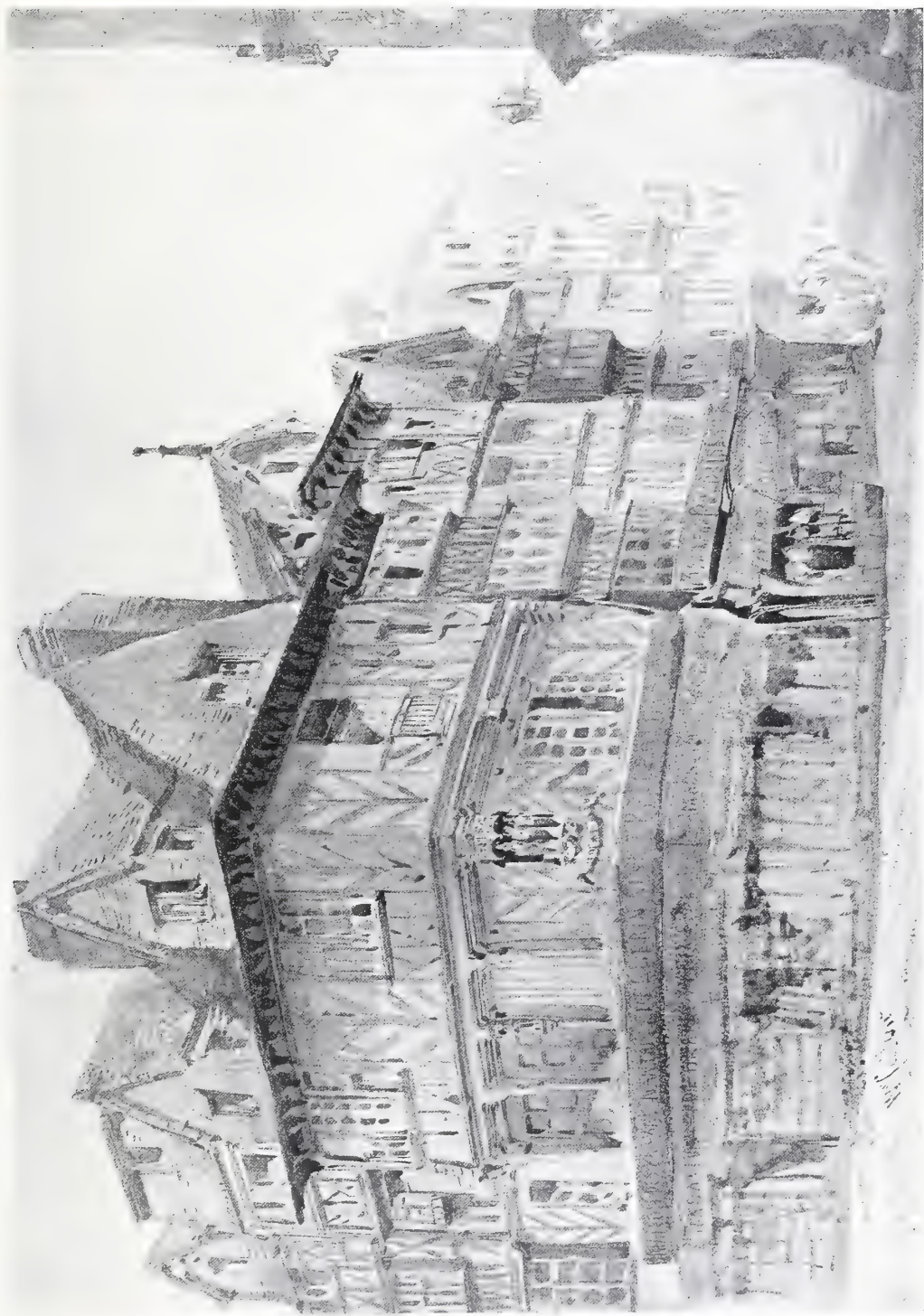


"CANALE BARATARIA, VENICE" (1877)

BY WILLIAM CALLOW, R.W.S.



"INTERIOR OF WHITBY ABBEY."
BY WILLIAM CALLOW, R.W.S.



"OLD HOUSES, NANTES" (1856, UNFINISHED)
BY WILLIAM CALLOW, R.W.S.

(By Courtesy of Messrs. Broom & Phillips,
The Leicester Galleries)



"HOTEL DE VILLE, YPRES" (1850)
BY WILLIAM CALLOW, R.W.S.

Modern British Sculptors

MODERN BRITISH SCULPTORS: SOME YOUNGER MEN.

REFERENCE will be made in this article to the work of some of the younger men who have made sculpture their lodestar. These artists are mostly young in years, but they are grouped under this heading more in the sense that their masterpieces, probably, are yet to be created. They have all achieved distinction to a greater or lesser degree, but their lives are still before them and much may be expected in the years to come.

It is fitting that mention should be made of the limitations which affect a full consideration of the rising school of sculptors. So many have departed from their chosen walk in life to take a share in the all-absorbing events of the day that it would not be fair to enter into any comparative analysis of the work done in the past decade. Those who remain are not less loyal, of course, and they would be the first to wish that precedence should be given in the thoughts of the public to those whose names appear in those magic lists under the title "British Artists serving with the Forces." And while on this subject it may be wondered whether in the future there will be reflections of the war in the work of our soldier-artists who, like their great predecessor, Michelangelo, have adapted themselves to new tasks directly opposed to their former peaceable vocations. One learns from the letter of an erstwhile architect that the mysteries of bricklaying have been solved at last, so far as he is concerned, through his experience in manipulating sandbags: will some of our sculptors return from the trenches enlightened in regard to some of the problems of their latent craft?

Sculpture is a neglected art, not by artists them-

selves, for there is no lack of men filled with the right ideals, but by the public. To the majority of people, unfortunately, this most beautiful and substantial art exists only as an accessory to architecture or as a means of occupying spaces at street corners and in parks. Such monumental work causes the ordinary patron of art to consider sculpture as beyond his province. It is overlooked that sculpture also plays an important part in the decoration of the home. A bronze will yield as much if not more pleasure than a water-colour sketch or an etching, but the fact is not appreciated fully. As regards cost the expenditure of less even than five pounds will secure an object of beauty by a sculptor of repute, and this sum is not too much to ask from hundreds of visitors to exhibitions. It is for the young men to cultivate such potential buyers, who would become enthusiastic if they were only initiated into the sculpture



"GRIEF"

BY C. WEB-GILBERT

Modern British Sculptors

habit. The suggestion may be offered that small bronzes with a practical as well as an ornamental purpose might be exhibited more frequently instead of those of a purely ideal character. Frémiet did not disdain to design a smoker's ash-tray which was "published" at a price within the reach of almost all householders, and one of the greatest modern sculptors in England, the inspiration of every student, was not too proud to turn his thoughts to the modelling of a biscuit-tin. That is the right spirit in which work of all kinds should be undertaken, especially by those who are on the threshold of their careers and are able to produce for a smaller recompense than is possible in the case of men who are surrounded with the expenses of fame and position. One is thankful to know that at the present moment at least one young artist and an appreciative patron are working together in this way, the patron having proposed and the sculptor having accepted a commission for a motor-car mascot in bronze. Such enterprise in securing beauty at the helm is worthy of emulation.

The sculpture of the present day is more remarkable for its traditional character and technical merit than for its novelty in design. This is a point in its favour, for the classic ideal has survived through the centuries and maintains its unassailable prestige. All the efforts of revolutionists have failed to undermine the principles evolved by the men of old, and the more one sees of attempts to set new standards the less convincing are the results. There is often something to admire in the ingenuity displayed, but as regards form the appeal is wanting in force. This modern observance of the established canons of art is due to some extent to facilities for travel and, in consequence, to the realisation of the grandeur of ancient conceptions in marble and bronze. But judicial selection enters into

the appreciation and adoption of past motives, and it would be quite possible for students in their pilgrimages to take note of less worthy objects of art. The fact that a long succession of travellers of every temperament have returned from Egypt, Greece and Italy with similar views on the monarchy of art is sufficient evidence of unique qualities in design and execution. Modern sculptors, however, more than ever take the true inspiration of such work without imitating it in the manner of their forefathers.

Mr. C. Web-Gilbert, whose *Grief* is illustrated on page 19, is the nearest approach to a sculptor-pioneer possible in these days of almost universal opportunities for learning the essentials of craftsmanship. He is an Australian but has been in this country since the summer of 1914, his arrival being timed unfortunately in the light of the international events which happened soon afterwards.



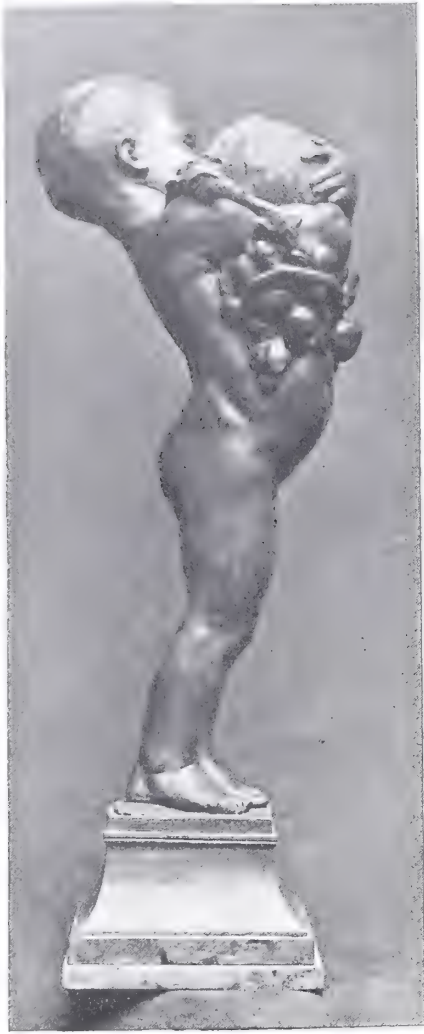
"PERDITA"

BY S. M. WIENS



"LOVE AND THE VESTAL"
BY S. NICHOLSON BABB

Modern British Sculptors



"BOY AND FRUIT" (GARDEN FIGURE, BRONZE)
BY F. V. BLUNDSTONE

His ideas of further travel had to be readjusted but he finds some consolation in the museums and schools. To one who is practically self-taught, and who in default of facilities for casting was compelled to set up his own foundry in Melbourne, the possibilities of London are unfathomable. In spite of handicaps he succeeded in establishing a sound reputation before leaving his native place, and the development of his art will be watched with interest. He is at present engaged on a marble bust of Sir George Reid, G.C.B., his previous work in this direction including busts of Lord Carmichael and Sir Edward Holroyd. The dignified figure of *Grief* is part of a memorial to the late Sir Samuel Gillott, first Lord Mayor of Melbourne. Mr. Web-Gilbert occupies himself, of course, with imaginative work, his theme at the moment being a fine Bacchanalian group.

The work of Mr. S. Nicholson Babb always has a pleasing freshness and it is satisfying, whether on a small or large scale. Mr. Babb is one of the few sculptors who have had an opportunity to turn their powers to the design of something of direct value to the community, namely a lamp-post. Would that the civic authorities took more pains to erect similar objects of usefulness and beauty! As a matter of fact this decorative lamp standard (in the Horse Guards Parade near the Foreign Office) was not the outcome of municipal enterprise but it arose through the means of a fund associated with the deathbed wish of Lord Leighton. In other ways Mr. Babb is known by his outdoor sculpture in London, notably by some figures on



"THE SLAVE GIRL"
(MUNGO PARK MONUMENT, SELKIRK)
BY T. J. CLAPPERTON

Modern British Sculptors



"THE CATAPULT"

BY W. REID DICK

the Victoria and Albert Museum. He is a native of Plymouth, proceeding from the Technical School there to the Royal College of Art and from thence to the Royal Academy Schools, where he secured the Gold Medal in 1901. Since then he has done much excellent work, his *Love and the Vestal* (p. 21) being a typical example. One of his small pieces, *Pro Patria*, has been bought recently by the Queen, and his memorial to Captain Scott, one of the latest additions to the monuments in St. Paul's Cathedral, was illustrated in a recent number of this magazine.

Mr. Richard Garbe is widely known, not only as a sculptor but as a teacher of modelling and carving at the London County Council Central School of Arts and Crafts. His work in connection with architecture includes groups on Thames House, near Southwark Bridge, and the mediæval and modern compositions still in progress for the Welsh National Museum, Cardiff. Intensity of expression is apparent in his designs, for example in *The Man and the Masks* (p. 25). Here is a figure embodying thought and concentration.

A group with a similar depth of meaning is *The Egoist*, in which a man disputes ascendancy with an Egyptian Sphinx. It was Mr. Garbe's first big work and it gave him a secure place among the rising men of his generation. His relief, *Youth and the Shadow* (p. 24), is full of grim significance. Among his works with a more tender sentiment one remembers his *Mother and Child*, a group with admirable intentions and due fulfilment.

Oil paintings and pastel drawings form part of the work of Mr. S. M. Wiens, but sculpture is his favourite means of expression. In the latter category several interesting productions will be remembered. First of all there is the *Girl and Lizard* (p. 26) purchased by the Chantrey Trustees from the 1907 Academy and now in the Tate Gallery. It was a difficult pose to treat successfully, and the fact that the artist was able to perfect



"THE AGE OF IMAGINATION"

BY F. V. BLUNDSTONE

Modern British Sculptors



"YOUTH AND THE SHADOW"
BY RICHARD GARBE

his design is a tribute to his gifts. Another work of importance is *The Metamorphosis of Daphne* shown at Burlington House in 1913. It is a decorative figure about six feet high, the head and shoulders being in marble and the remainder, tapering down to suggest the legendary laurel tree, being in alabaster. The effect is exceedingly rich and the difficulties of composition have been overcome with marked ability. The illustration of *Perdita* (p. 20) gives a good idea of the character of another pleasing conception in marble.

It is natural that in writing of Modern Sculpture one should turn to the Royal Academy Schools for evidence of progress. In this department of art the work produced certainly holds its own if it does not surpass that drawn from other centres in any part of the world. The opportunities for study and travel offered by the Royal Academy are so

considerable that the Schools are naturally a Mecca for ambitious students, who often have gone quite a long way on the road to fame before becoming Probationers at Burlington House. Our illustrations to this article include work by the last five winners of the big prize, and taking them in sequence it is clear that the high standard of contemporary times is being maintained. Last year the usual competition was suspended on account of the war.

Since Mr. T. J. Clapperton won the Gold Medal for Sculpture at the Royal Academy in 1905 his work has been important and interesting. One remembers particularly some of his negro figures for the Mungo Park Monument at Selkirk, and when his work for the National Museum of Wales is completed it will prove a striking contribution to modern sculpture. Among his smaller



"SALAMIS—THE MOURNERS"
BY ALFRED BUXTON



"THE MAN AND THE MASKS"
BY RICHARD GARBE

Modern British Sculptors



"TRAGIC PROCESSION" (DETAIL OF SHAKESPEARE MONUMENT)

BY CHARLES WHEELER

imaginative compositions, *The Kelpie* was in the recent exhibition at Messrs. Warings. A statuette by him of Robert Louis Stevenson drew praise from that discerning critic, Mr. Edmund Gosse.

Mr. F. V. Blundstone, who won the coveted "Gold" in 1907, was born in Switzerland of English and French parentage. His early studies in art took place at Ashton-under-Lyne, and being specially interested in animals he was often to be found at the Manchester Zoo. While there, still in his teens, he took a cast of a dead lion, and this work brought him into contact with Mr. Herbert Dicksee, who has ever since been a good friend to him. Migrating to the Metropolis Mr. Blundstone studied at the South London Technical Art School and at the Royal Academy, where he won various prizes from 1904 onwards. Following, perhaps, the advice of Sir W. B. Richmond in one of the

Academy Lectures in 1906, he travelled in Egypt as well as in Greece and Italy, having as a companion the Gold Medallist for Painting, the late Mr. Francis Crisp, who gave up his life for his country in the present war. Mr. Blundstone is assistant to Mr. Gilbert Bayes in the Modelling Department of the Sir John Cass Technical Institute. His *Boy and Fruit* (p. 22), a bronze figure for a garden, is one of the best of those chubby figures which have been produced in recent years, and *The Age of Imagination* (p. 23) is altogether charming. *Aviation and the Drama*, a group in silver modelled by him, was presented by members of the Green Room Club to Mr. Robert Loraine.

The next winner of the Gold Medal (1909) was Mr. Alfred Buxton, whose *Salamis—The Mourners* is given on p. 24. The subject is rendered convincingly, with the dramatic touch which

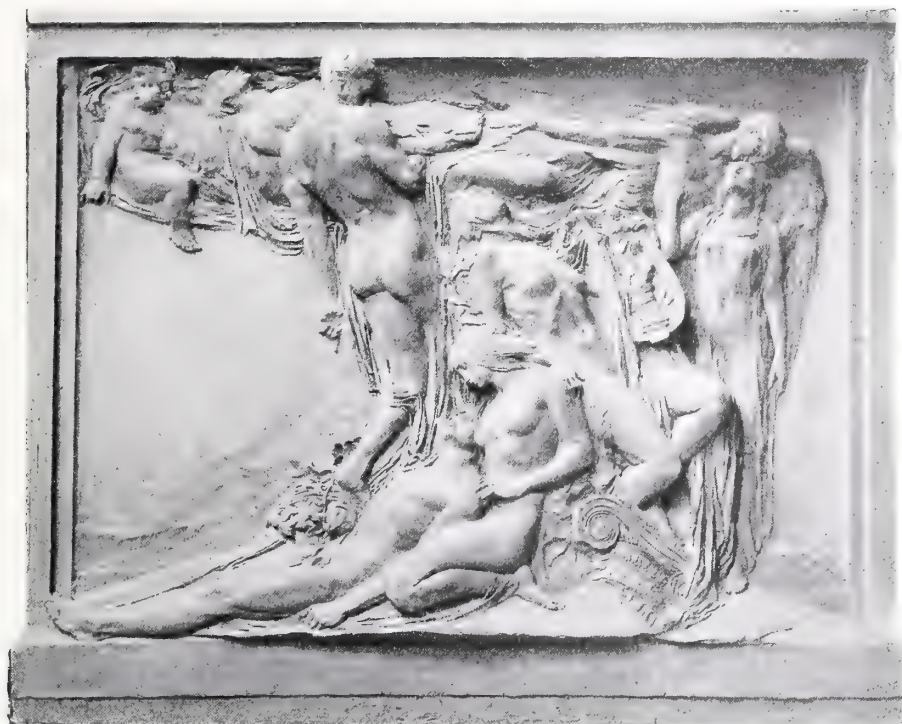


"GIRL AND LIZARD"

(Tate Gallery, Chantrey Purchase 1907)

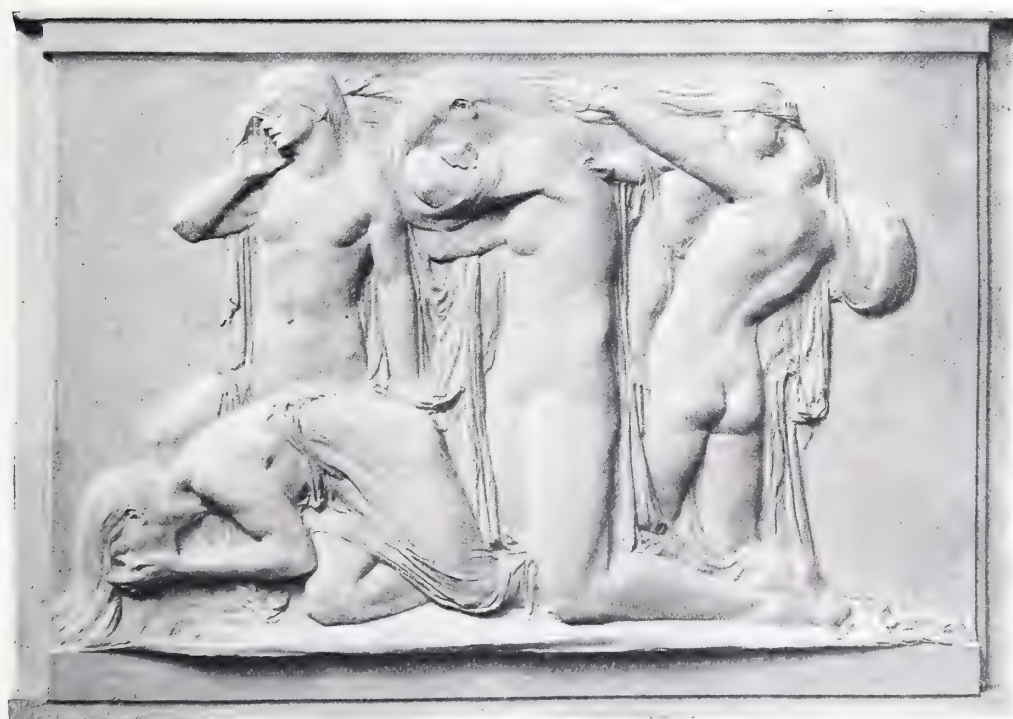
BY S. M. WIENS

Modern British Sculptors



"THE YEARNING FOR THE IDEAL"

BY CHARLES WHEELER



"THE WATERS OF FORGETFULNESS"

BY CHARLES WHEELER



“DAVID” BY JOHN ANGEL



“FATE”
FIGURE FOR A GARDEN FOUNTAIN
BY GILBERT LEDWARD



“VINTAGE” BY JOHN ANGEL

Modern British Sculptors

Mr. Buxton can impart so well. His *Athens*, also inspired by his travels, was a notable composition, being an allegorical group representing the Spirit of ancient Greek sculpture musing over a miniature figure of Theseus before bestowing it on a youthful and modern aspirant to fame. Another memorable work is the *Isabella* shown at the Royal Academy in 1912; it is a poetic realisation of the well-known lines by Keats. Mr. Buxton, who is a Londoner by birth, has done a great deal of architectural carving both before and after his studentship. He has recently been engaged on the sculpture in the Congregational Church at Westcliff near Southend.

Mr. John Angel has also risen from the ranks of carvers, and was technically skilled before he entered the Royal Academy Schools. He was a prize-winner right through, and there was no surprise when he won the Gold Medal. That was in 1911, the year when, owing to the sweeping successes of the girl students, Sir E. J. Poynter referred somewhat caustically to the "slackness" of the men and to the tarnished honour of his own sex. But no girl has ever won the "Gold" for Sculpture and even in that year none could challenge the supremacy of Mr. Angel. Like Mr. Blundstone, Mr. Angel, who was born at Newton Abbot, was a student at the South London Technical Art School under Mr. W. S. Frith, before proceeding to the Royal Academy Schools. His statuettes show considerable resource in design, and his larger works, such as *The Appeal*, are conceived sturdily.

Last on the list of Gold Medallists at present is Mr. Gilbert Ledward, the successful student in 1913, in which year he also won the first Scholarship in Sculpture of the British School at Rome. Owing to the outbreak of war Mr. Ledward was only able to spend nine months in Italy instead of three years. Since his return he has been engaged upon the *Crucifixion* (page 31), which is part of a Calvary memorial erected in the churchyard at Bourton-on-the-Water in Gloucestershire. It is based on the

traditional stone crosses in the locality, and it is penetrated with simple dignity and reverent feeling. Mr. Ledward, whose father was a sculptor, was born in Chelsea, and for a time was a student at the Royal College of Art.

Another of Professor Lantéri's pupils who still enjoys the benefits of association with the master is Mr. Charles Wheeler, a native of Wolverhampton. His work includes the reliefs illustrated on pages 26 and 27, one of which, *The Waters of Forgetfulness*, was seen at the Royal Academy last year. These works show unusual promise in design and will be followed no doubt by others still more important.

Mr. W. Reid Dick, R.B.S., has established a good reputation in the south as well as in Glasgow, where, until 1907, he studied at the School of Art. Since his migration to London his work has been seen at the Royal Academy and elsewhere, notable examples being *Femina Victrix*, now in the New South Wales Art Gallery, *The Catapult*, in the Bradford Art Gallery (page 23), *The Kelpie*, and *The Joy of Life and Silence*. He was one of the first members of the profession to join the Army and for some months now has been "at the Front" with the Royal Army Medical Corps.

ALFRED YOCKNEY.



"THE KELPIE"

BY W. REID DICK



"SILENCE." FIGURE FOR A TOMB
BY W. REID DICK



"THE CRUCIFIXION." DETAIL OF MONUMENT
IN STONE. BY GILBERT LEDWARD

Paintings by Miss I. L. Gloag

PAINTINGS BY MISS I. L. GLOAG, R.O.I.

MOST people are familiar with that story of the well-known artist who, when importuned by an inquisitive dame regarding the medium with which he mixed his paints, replied "Brains, Madam, Brains!" Had one to answer a similar query concerning the work of Miss Gloag, whose pictures form the subject of this article, one would feel tempted, paraphrasing this retort, to answer in somewhat the same strain, "Vitality, Sir, Vitality!" For indeed a sense of liveliness and vigour characterises all her work, giving to it an appeal which cannot pass unnoticed. Furthermore to this artist, I think I am right in supposing, the self-imposed eleventh commandment must be, not the generally accepted addition to the Decalogue, a caution against being found out (for there is no skeleton in Miss Gloag's artistic cupboard), but rather an injunction at all costs to eschew dullness. In all her work one conceives her to be moved by a distinct purpose, and animated by such fervour and energy that the natural result is the achievement of something extreme, either good or bad, in art. It may be that she has sometimes perpetrated a bad picture, has failed, upon occasion, completely; but it would be a surprise to find her painting anything merely mediocre or commonplace.

The pictures here reproduced belong entirely to, as it were, a second phase of her work, and to a more individual and characteristic manner which one has come to recognise as belonging to this artist. At first her preoccupation would seem to have been with subjects and with a manner that partook somewhat of a kind of later pre-Raphaelitism, or even had some affinity with the art of Watts. In earlier works may be found a predilection for subjects of a mediaeval character. Among such for instance is *Four Angels round my Bed*, which

has interesting features of composition; but better works were such as *In the House of Simon the Pharisee*, and a cleverly painted *Pandora*. But in all her paintings as they may be seen to-day on the walls at the exhibitions at Burlington House, at the International, the Royal Institute of Oil Painters, or the "New" Water-Colour Society, of both of which last Miss Gloag is a member, there is a modernity both of subject and of treatment, and in particular one ventures to think, of colour, which must no doubt have engaged the attention of many other visitors to those exhibitions besides the writer.

When we speak of art as *modern*, however, the term is one that demands some amplification. Miss Gloag's pictures are modern in the sense of sharing in the character of so much among good contemporary painting in being, if we may coin the term, a kind of "Searchlight" art: an art that is very penetrating and illumines brightly the object upon which it bends its rays, but which, limited in its scope, has no power to pierce the shadows, that



"MING"

OIL PAINTING BY I. L. GLOAG



(Art Gallery, Wellington, New Zealand)

"BACCHANTE AND FAUNS"
OIL PAINTING BY I. L. GLOAG

Paintings by Miss I. L. Gloag

indeed, through the very brilliance of its effect upon the parts it strikes, it leaves in an obscurity the more profound by comparison. Much among the work of contemporary painters seems to partake of this character of selecting for a fierce analysis some special aspect, a specialisation such as has, to some extent, become inevitable in our complex civilisation, and a consequent and contrasting neglect of the rest.

With all its robustness, with all its excellence of painterlike and draughtsmanlike qualities, there is something a little restless, a little tinge of dissatisfaction which occasionally betrays itself in Miss Gloag's work; as though she was admitting that although she may have said in any particular picture all that she meant to say, while she may have expressed all that the momentary exigencies permitted of being expressed, she knows and feels that all is not there.

But we do not blame a war-correspondent because he does not also happen to be a poet, and we have no possible right or reason to censure a painter for what he or she does *not* give us. Let us try, whilst we enjoy, to appreciate to the full what has been accomplished, so that our enjoyment and our interest may be the more complete and the more truly understanding.

In all the examples of Miss Gloag's work here illustrated, and indeed in all it has been the writer's lot to see from time to time in various of the exhibitions, three cardinal traits are revealed—sureness of drawing, directness of touch, and a marked ability in the handling of paint. These three characteristics, not by any means universally encountered together in modern work, reveal the artist as confident of herself, and it was the recognition of these qualities that prompted the remark made above as to the non-existence of a skeleton in her artistic cupboard. This is indeed only what one would expect to find in an artist whose studies have comprised work at the Slade, at South Kensington, and in Paris. Then, also, in many of her pictures there is to be found an evidence of connoisseurship, of a delight in beautiful old things, examples of furniture, rich brocades, fine carving, marquetry, and rare craftsmanship of all kinds. Fine workmanship surely appeals strongly here, and in her own branch of art Miss Gloag evinces a sound and able craftsmanship. Indeed, if we have a bone to pick with her—and she would be the first to be impatient of any writing about her art that should only eulogise—it is that the fine way in which she handles her paint transcends upon occasion the merit of the subject *per se*. At the

same time, let us not ignore the fact, incontestable in art, that it is most often the manner of treatment—the quality of the draughtsmanship, the fine play of contrasting light and colour—that *makes* the subject; and whether it be some exquisite vase or an old cracked teapot, a lovely woman or a misshapen dwarf, matters not a whit, provided that the genius of the artist has depicted it with clear insight and a mastery of touch.

Had one to label the work here reproduced one would be tempted to speak of it as Realism. Not a Realism such as, for instance, that of Zola, which has caused the term to become to some extent debased and to imply an insistence upon unlovely facts, but rather a healthy desire to enjoy the material aspect of things, to take things as they seem, to analyse mayhap, but with something of a detached and scientific mind, which despite its utter frankness contains no elements to offend



"THE YELLOW COAT"

BY I. L. GLOAG



(Musée du Luxembourg, Paris: Edmund Davis Gift)

"1860," BY I. L. GLOAG

Paintings by Miss I. L. Gloag

even the most susceptible. And this aspect of Miss Gloag's work seems to be very evident in her treatment of the nude. To one who obviously delights in tackling painters' problems, the nude makes an appeal such as always mystifies a little those to whom it represents merely an undressed person. To paint, shall we say, a nude model upon a couch with draperies and silks whose colours contrast yet harmonise with an infinity of delicate and subtle reflections upon the bare flesh, and to render with the same pigments and the same brushes the one with the texture as of inanimate stuffs, the other alive and warm with the blood pulsating beneath the skin—here is the problem which calls forth all the painter's skill and mettle, and in painting which, if sincere, he is entirely oblivious of the fact that the finished production may contain elements to disturb the susceptibilities of the lay observer.

No one ignores the fact that the Paris Salons, for instance, always contain a number of works painted with the vulgar object, undoubtedly, of shocking or of appealing in an unworthy way to the ordinary visitor, but paintings of this character are almost invariably devoid of real artistic merit.

But no matter how frank, how literal may be Miss Gloag's painting of the nude, it could never partake of this vulgarity, and her work of this kind has always the forceful appeal, the robust naturalness given it by the sincerity of its conception and the technical accomplishment of her painting of flesh. As examples take the picture, now in a public gallery in New Zealand, *Bacchante and Fauns*, with its echo of Rubens, or the perhaps more completely characteristic *East and West*, with its clever and amusing contrast of the finely painted back of the brown-skinned model with the white bull-dog, and the brilliant lemon yellow and the red notes in the background, and remark with what ability and simplicity the artist has rendered the texture and quality of the skin. Another picture, *Joy with his Fingers ever at his Lips, bidding Adieu*, which was at one of the recent Royal Academy exhibitions, is also notable for the painting of the little nude *gamin*-like figure by whom the artist typifies the elusive joy.

In water-colour, too, Miss Gloag has painted many admirable variants of this theme, enjoying the attractive contrast between the flesh-tones and the colours, gay or richly sombre, of draperies and



"EAST AND WEST"

OIL PAINTING BY I. L. GLOAG

Paintings by Miss I. L. Gloag



"HE AND SHE"

WATER-COLOUR BY I. L. GLOAG

brocades. One of the finest of her works of the kind, a truly superb piece of flesh painting, was an oil which visitors to the International last Spring will remember, entitled *Woman with Puppets*.

Among the interesting series of paintings brought together by Mr. Edmund Davis as his gift to the Musée du Luxembourg in Paris, there is a thoroughly characteristic example of Miss Gloag's work. This, entitled *1860*, is here reproduced, and affords an evidence of that connoisseurship to which reference has already been made. *The Yellow Coat*, illustrated on page 34, is a work in somewhat the same vein, though here there is no historical evocation, but rather a kind of *fin de siècle* modishness, even a little touch of contemporary eccentricity in the way the hat obscures

the upper half of the face. But the painting of the dress and the solidity of the drawing court examination, and while in its smartness it recalls perhaps such work as Boldini's, there is no mere satisfaction with a superficial *chic*. The portrait of a girl and her dog *Ming*, which was a prominent feature at the last exhibition of the Institute of Oil Painters, is jabbed in with strong staccato brush-strokes, and has that feeling of restlessness which at times is evident in the artist's work. Though here, again, with no parade of draughtsmanship, but even a touch, as it were, of disdain for care and fineness, there is nevertheless a sureness, a suggestiveness of drawing that makes it satisfactory despite the summariness of the treatment.

In the water-colour *He and She* the same brusque handling obtains, but what could be more typical, more complete in suggestion, or more dexterous in modelling than, in particular, the face of this coster girl or the hand of her "bloke" as he holds the reins of the barrow in

which they drive out apleasuring?

Two illustrations of flower-pieces, *Some Nasturtiums and other Flowers*, and *A Bunch of Flowers*, the latter bought by the Scottish Modern Art Association, complete the tale of the reproductions. And though it is only in imagination that we can see the wealth of rich and brilliant colour which her subject has afforded the artist the occasion of arranging on the canvas, we may appreciate the sense of design, and that hint of Oriental opulence which, while perhaps it robs the blossoms of their tender grace and sweetness, gives them, by way of compensation, a rôle in a sparkling scheme of most rich and glowing colour.

It is a fashion at present to rave about colour in a somewhat abstract manner; to regard it as dissociated from form. Hence, one presumes,

Recent Designs in Domestic Architecture

comes so much mere slopping of often interesting colour over unsatisfactory draughtsmanship. In Miss Gloag's art, with all its individuality and modernity, there is the pleasant insistence of good drawing, a sincere and trained appreciation of form, which lying always beneath the fresh and brilliant colour she affects gives a refreshing solidity and definiteness to her able work.

ARTHUR REDDIE.

LONDON, PAST AND PRESENT.

THIS Special Winter Number of *THE STUDIO* will be ready in a few days. Innumerable books on London have appeared from time to time, but the Editor is presenting to his readers a record of the architectural and topographical beauties of the great metropolis such as has never before been attempted. In the preparation of this work he has received the valuable co-operation of many distinguished artists whose drawings, etchings, and lithographs of London represent the most notable phase of their art. In addition there will be reproduced a selection of old drawings and prints showing London as it was during the earlier centuries; while a special feature will be illustrations of some of Mr. John Thorp's wonderful models of London before the Great Fire of 1666. The letterpress will be contributed by Mr. Malcolm C. Salaman, who has intimately studied the various aspects and historical associations of London.



"A BUNCH OF FLOWERS" OIL PAINTING BY I. L. GLOAG
(*Scottish Modern Art Association*)

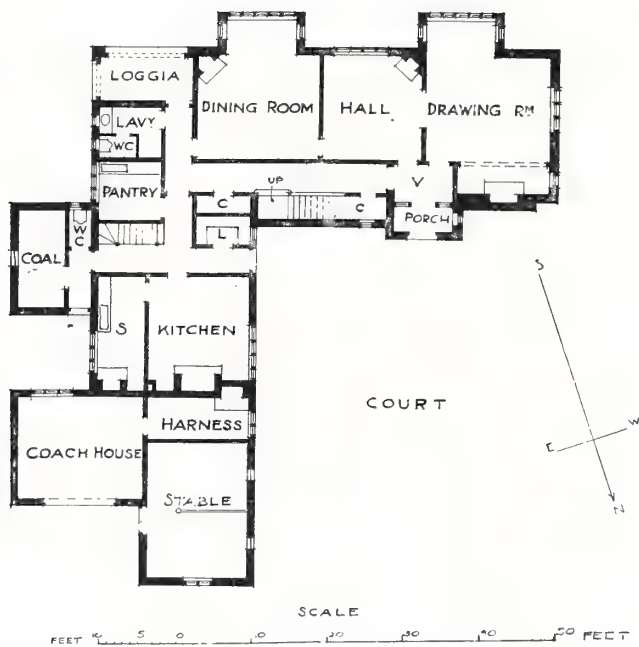


"SOME NASTURTIIUMS AND OTHER FLOWERS"
OIL PAINTING BY I. L. GLOAG

RECENT DESIGNS IN DOMESTIC ARCHITECTURE

WITHIN easy reach of London, especially for all who can afford to keep a motor car, and at the same time delightfully rural, the region of Walton-on-the-Hill has in recent years attracted many residents who have been quick to take advantage of the facilities offered them of having houses erected to suit their own tastes. Unlike some localities on the outer fringe of the metropolis, where estates have fallen into the hands of speculative builders whose chief aim seems to have been to put as many houses as possible—usually of the suburban villa type—on an acre, thus sacrificing whatever rural character they possessed, the land round about Walton has in almost all cases, we believe, been allotted for building in such way that congestion is precluded. Then there is a wide area of heath and a golf course which has attracted many devotees of the "royal and ancient" game to the neighbourhood—prominent among them being the Minister of Munitions, who, as is well known, has a residence there. Mr. Lloyd George's house was designed by Mr. Morley Horder and has already, with various other houses in the district designed by him and other architects, been illustrated in *THE STUDIO YEAR BOOK OF DECORATIVE ART*. A more recent example of

Recent Designs in Domestic Architecture



HOUSE AT WALTON-ON-
THE-HILL, SURREY

P. MORLEY HORDER,
ARCHITECT

Recent Designs in Domestic Architecture

Mr. Morley Horder's designs is shown in the illustrations on this and the preceding page. The house is of the cottage type, and the walls are built with ordinary stock bricks, a portion of the upper part being tile-hung with old tiles to match the roof. A reference to the plan will show the accommodation on the ground floor, with living-rooms of comfortable dimensions placed on the sunny side, and the service apartments, stable, etc., in an annexe at right angles to this part of the house. The appearance of the house on the garden side suffers somewhat from the newness of the grass bank, and would be improved by a proper retaining terrace, the provision of which is under consideration.

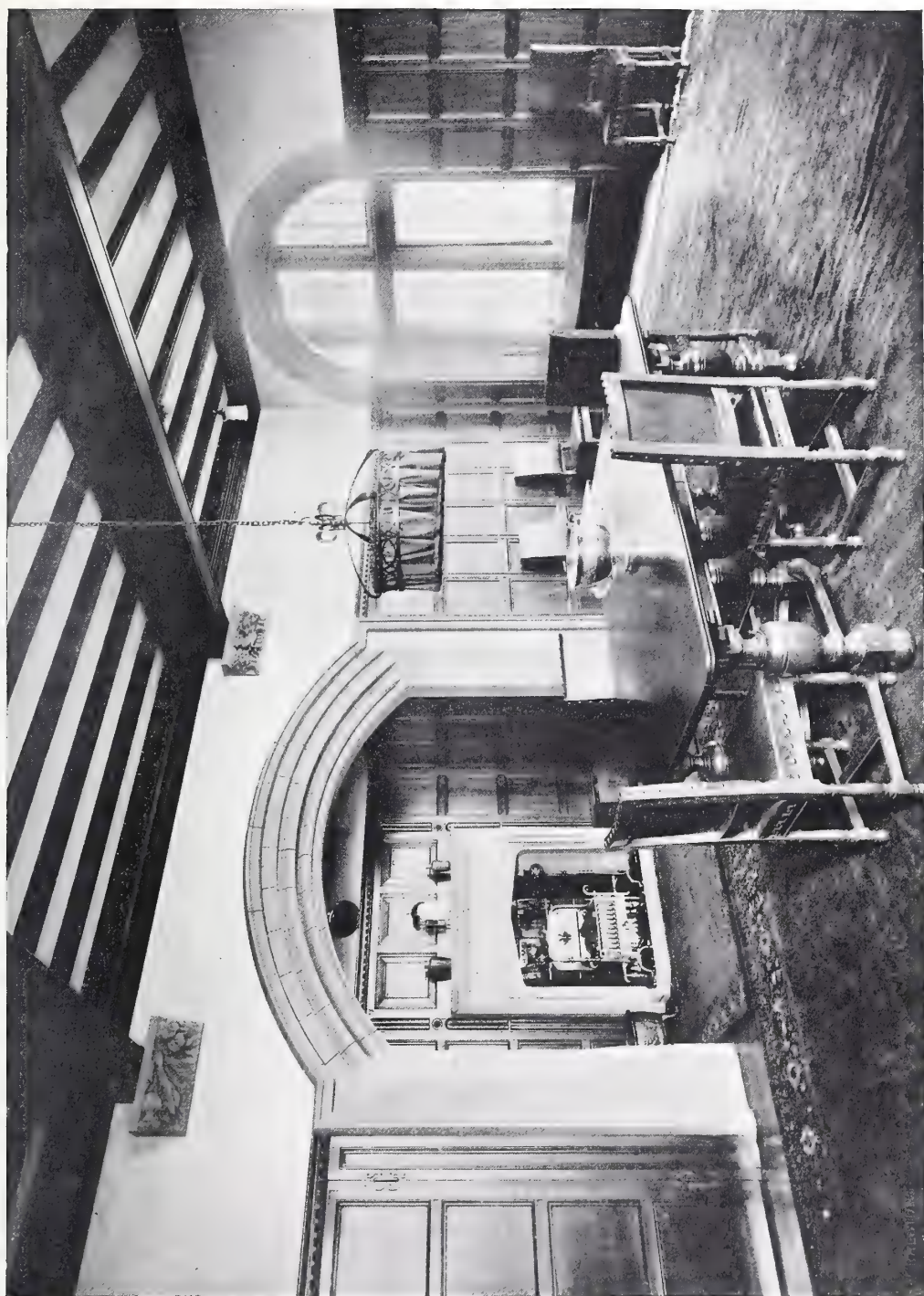
A brief reference to "Beneffrey" was made in a recent issue in which the architectural exhibits at the last exhibition of the Royal Scottish Academy were reviewed and in part illustrated, as one of the two houses by which Mr. W. Hunter McNab, F.R.I.B.A., was represented. The house is situated at Pollokshields, a suburb of Glasgow, and externally is faced with light-coloured freestone,

the roof being covered with Elleswater green slates having a stone ridge finish. In regard to the internal treatment, great use has been made of stone, as will be seen from the illustration of the dining-room opposite. All the public rooms, as well as the entrance hall, have stone fireplaces; and a feature of the dining-room is the alcove formed in stone, with the carved motto on the frieze below the shelf of the fireplace, "Tak tent o' time Ere time be spent." The walls of this room, as also of the billiard-room and hall, are panelled in Kauri pine, stained and dull polished; and the ceilings are raftered with the same wood. A simple treatment has been carried out in the drawing-room, the walls above the rosewood dado being painted grey, with frieze in soft white. For the library and bookcases Austrian oak was used. In the dining-room as in the other principal rooms ornamental stone corbels are to be found at the undersides of the ceiling crossbeams. Messrs. P. and W. Anderson, Ltd., of Glasgow, were the general contractors, and the stone carving was executed by Mr. James Young.

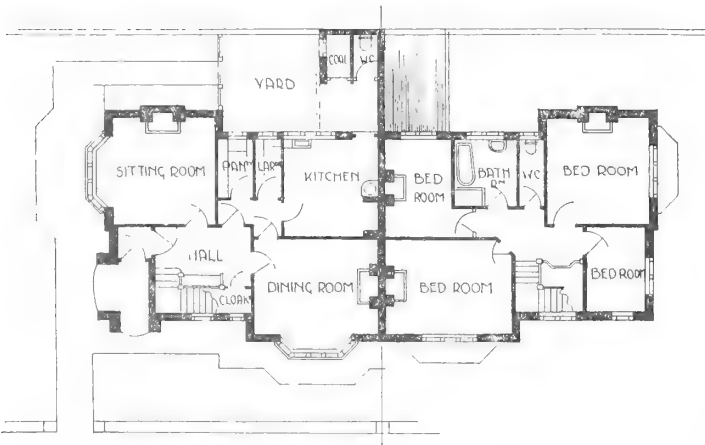
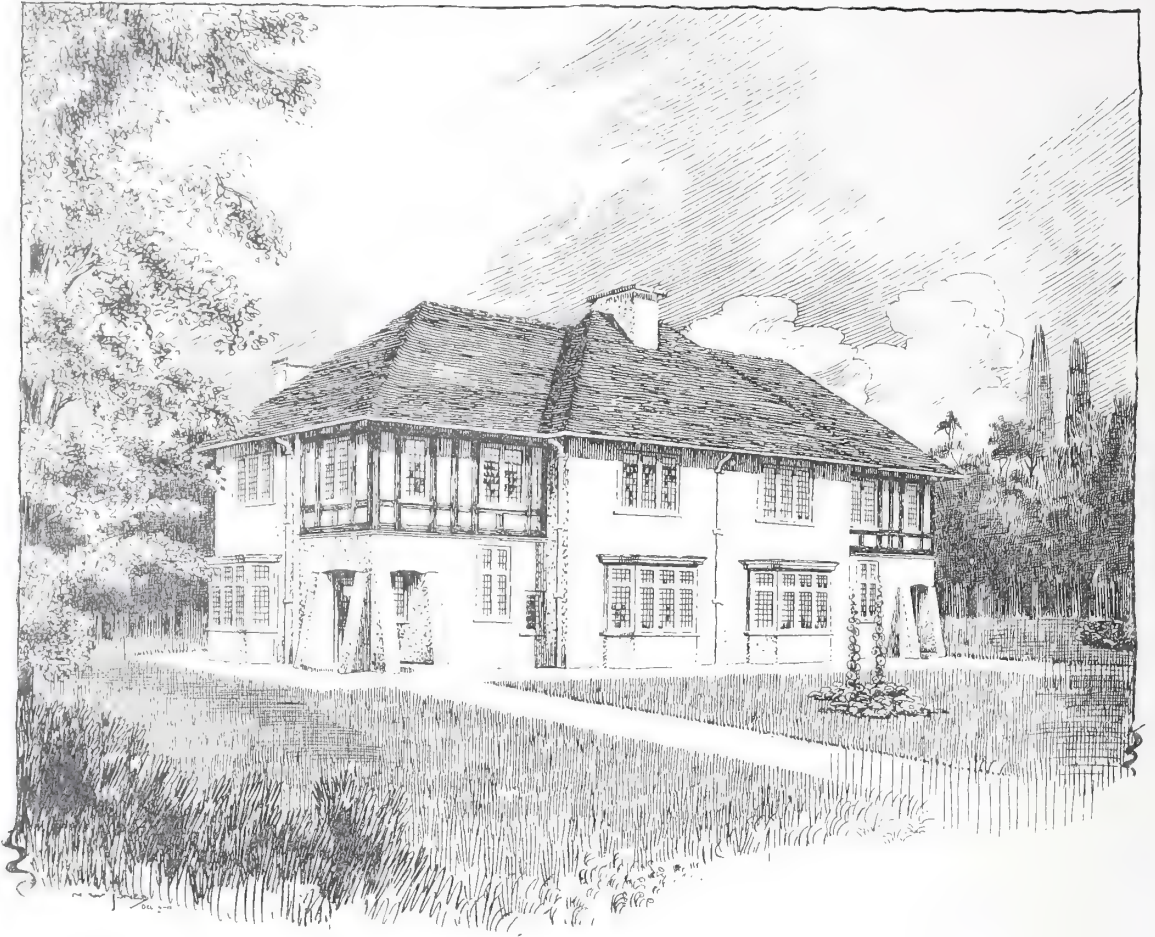


HOUSE AT WALTON-ON-THE-HILL, SURREY

P. MORLEY HORDER, ARCHITECT



DINING-ROOM AT "BENEFREY,"
POLLOKSHIELDS, GLASGOW,
DESIGNED BY W. H. MCNAB, F.R.I.B.A.



GROUND FLOOR

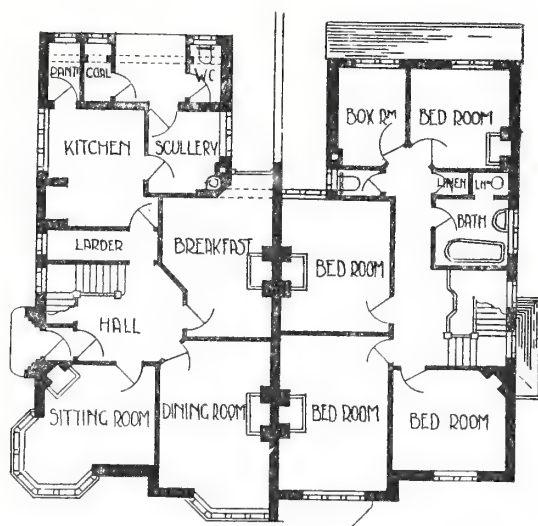
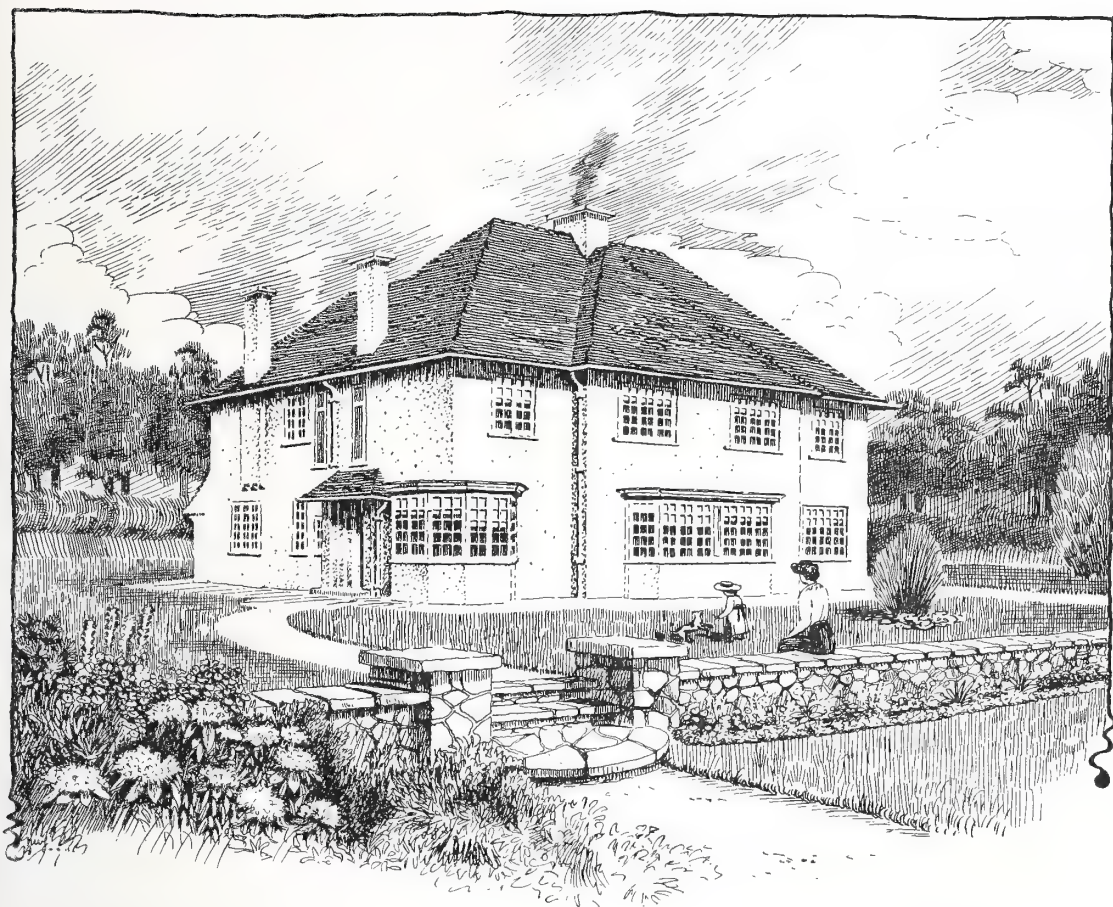
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PLANS

SCALE OF FEET



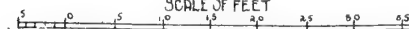
PAIR OF VILLAS AT
SKETTY, NEAR SWANSEA
C. T. RUTHEN, ARCHITECT



GROUND FLOOR FIRST FLOOR

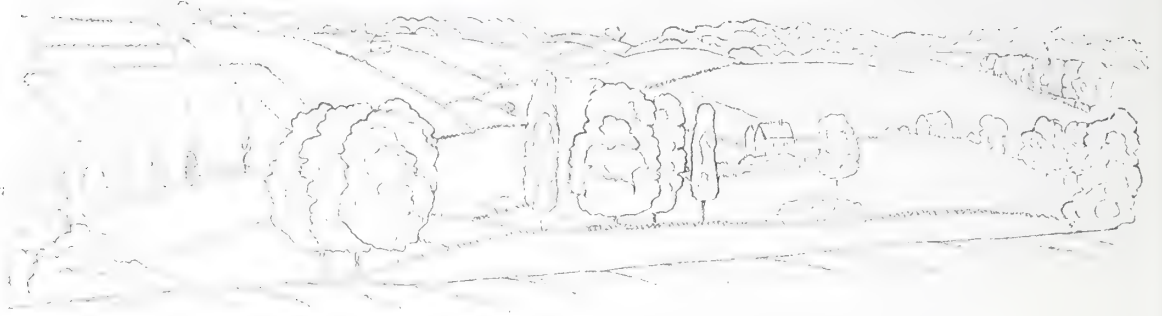
PLANS

SCALE OF FEET



PAIR OF VILLAS AT
SKETTY, NEAR SWANSEA
C. T. RUTHEN, ARCHITECT

Topographical Sketching in the Army



TOPOGRAPHICAL SKETCH MADE BY A SOLDIER AFTER A WEEK'S TRAINING

The two pairs of small villas illustrated on pages 42 and 43 were erected recently from the designs of Mr. Charles T. Ruthen, L.R.I.B.A., M.S.A., of Swansea, for Mr. Charles Augustus, at Sketty, a western suburb of Swansea, which like many other large centres of mercantile life has undergone considerable expansion in recent years, upon an excellent site from which a most extensive view is obtained of the whole of Swansea Bay. In front of the villas, at a distance of about two hundred feet, the main road passes, which leads from Swansea to the famous Gower Coast. The houses are screened from view by very fine old trees, although the outlook is not impeded in any way. The accommodation provided is such as is required by the very large number of residents of a commercial town like Swansea. As will be gathered from a perusal of the plans accompanying the illustrations, the ground floor gives a convenient hall, sitting, dining, and breakfast rooms, with the usual offices; whilst the first floor contains five bedrooms and bathroom. The whole of the walling is of bricks, the external walls being 12-inch hollow work, rough-casted, and finished a brilliant white. For the half-timber work best oak has been used, and all the roofs are covered with Welsh green slates. The eaves overhang about two feet. Simplicity is the keynote throughout the interior in the case of both pairs of villas, the woodwork being exceedingly plain, and elaborate mouldings have been avoided where possible.

TOPOGRAPHICAL SKETCHING IN THE ARMY.

ALTHOUGH war in all its chaotic miseries robs art to a great extent of that atmosphere which infuses a spirit of romance, it is interesting at the same time to note how the Army has produced artists, and how the art world especially in the present campaign has produced soldiers; and one can go back as far as 1500 to find Leonardo da Vinci being interrupted in the painting of his *Mona Lisa* by command of the Duke of Tuscany to work the guns in the defence of Tuscany. It was Leonardo, too, who constructed the first model of a flying machine and exhibited it to the amazement of Lorenzo de' Medici; so after all the art world has been from early times associated with military affairs, although the temperaments are absolutely adverse to each other.

Nowadays there is a certain form of art existing in the Army which is becoming more and more important in carrying on the operations of war; the knowledge of topography is all-necessary in the education of a soldier, and the ability to use a pencil becomes part of the training. Sketching has of course been taught for years past at various military colleges in England for the benefit of those undergoing study for the King's Commission, and hitherto officers alone have been responsible for topographical sketches, for which a knowledge of drawing was indispensable; but the



TOPOGRAPHICAL SKETCH MADE BY A SOLDIER AFTER A WEEK'S TRAINING

Topographical Sketching in the Army



TOPOGRAPHICAL SKETCH MADE BY A SOLDIER AFTER A WEEK'S TRAINING

instruction has now been extended to the rank and file because the authorities recognise the immense value on active service of having men who can use a pencil in making topographical sketches, and so the soldier is taught to express on paper the design and contours of the country over which it is necessary to direct operations.

These sketches are made in various ways. They are sometimes drawn from the summit of rising ground, and very often they are done in the trenches through a periscope. Ability to make sketches is also very important for an observer in a captive balloon in his location of artillery batteries, and the same applies to the observation of an enemy's movements from an aeroplane, the sketching of which must necessarily be done with great rapidity. Thus drawing on conventional military lines has become very essential in the topographical delineation of a piece of country. These sketches are, of course, not intended to be artistic in their handling, but at the same time there is a certain charm in their simplicity, and the conventional method does not detract from their interest. It is indeed extraordinary how quickly the men learn to sketch in a panorama, very often under great difficulties, and it proves that one can just as easily be taught to draw the formation of objects in nature as to trace the design of the letters of the alphabet. As a matter of fact, the sketches which are here reproduced to illustrate these notes are the result of a training extending over a brief period of seven days.

Although there is no attempt in these topographical sketches to

give the gradation of shades as in aerial perspective, the effect of recedence is nevertheless produced, which is accounted for by the visual training a soldier undergoes, whereby his sight becomes much more alert than that of the average civilian; he is constantly observant of objects and their forms, and his instruction in judging distances enables him to place those objects in the correct perspective, so that his topographical sketch is almost drawn to scale.

By this simple method of sketching fact without the striving after artistic effect the soldier produces in his drawing unconscious truth, and although his sketches are constructed on purely conventional lines they are at the same time very convincing, and though they are not intended to be associated with art—for the purpose for which they are made is purely utilitarian—one cannot help thinking that such panoramas, drawn almost in a childish manner, are more realistic than many an art student's efforts in producing some strained artistic effect which is devoid of an underlying knowledge of truth.

R.F.C.



TOPOGRAPHICAL SKETCHES MADE BY SOLDIERS AFTER A WEEK'S TRAINING



"THE QUARRY." ETCHING
BY HENRY RUSHBURY



"WALNUT TREES ON A ROAD IN FRANCE"
WOODCUT BY GWENDOLEN RAVERAT
(*New English Art Club*)

STUDIO TALK

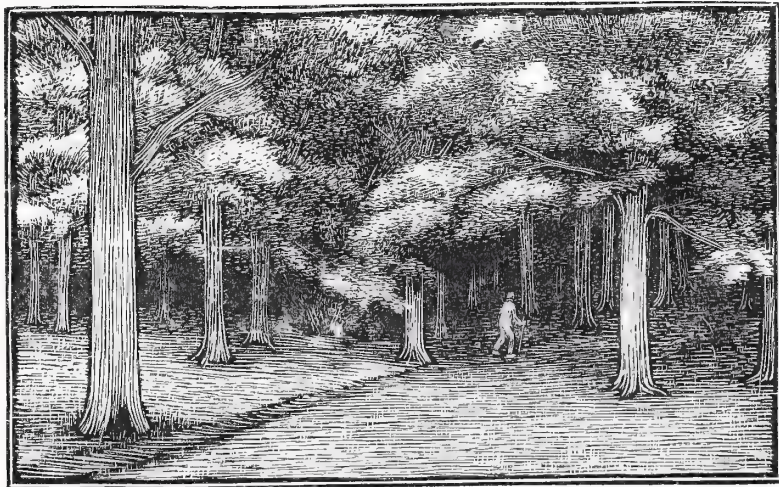
(*From Our Own Correspondents.*)

LONDON.—The decision of the President and Council of the Royal Academy not to hold a Winter Exhibition at Burlington House this season, while it has naturally caused disappointment among the multitude of art-lovers who look forward to this event with great pleasure on account of the opportunities it offers of making acquaintance with masterpieces whose very existence is known only to a few, cannot have occasioned much surprise in view of the circumstances of the time. The organisation of an exhibition of Old Masters, such as those which have in past years attracted connoisseurs to Burlington House, entails far more labour and care than most people imagine; even in ordinary times the risks attending the transport of valuable works of art are sufficiently great to make owners hesitate to lend them for exhibition, and under present conditions these risks are of course far greater. The announcement of the Council's decision elicited the suggestion that the galleries, or some of them, should be placed at the service of other art societies, to whom the renting of exhibition accommodation is a serious item in these days, but apparently the suggestion, which has much to commend it, has not found favour with those in authority.

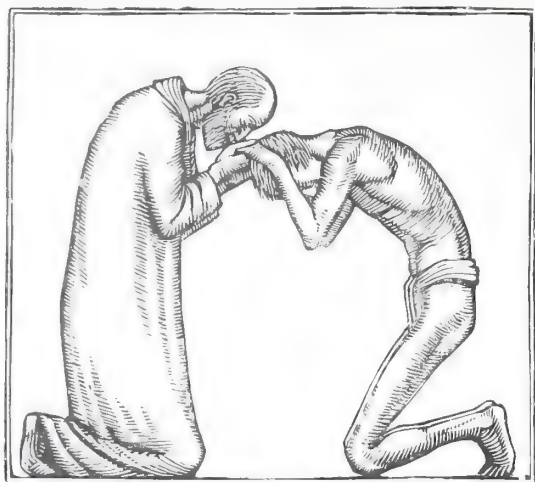
Another departure from precedent on the part of the Academy was announced last month, and is to the effect that the only reproductions of the works of members of the Academy to be exhibited in the forthcoming Summer Exhibition will make their appearance in a publication to be issued under the authority of the Council. We gather from this that the various journals and other publications in which works shown at the Academy are usually reproduced will be restricted this year to reproducing the works of non-members. Whether this course will add to the popularity of the exhibition remains to be seen, but it has often seemed to us rather strange that the Academy has not adopted the practice of the leading art organisations on the Continent and some in the United Kingdom,



"THE EDGE OF THE WOOD"
WOODCUT BY GWENDOLEN RAVERAT



"DANTE ENTERING THE WOOD"
WOODCUT BY GWENDOLEN RAVERAT
(*New English Art Club*)



"THE PRODIGAL SON"
WOODCUT BY GWENDOLEN RAVERAT
(*New English Art Club*)

and issued a catalogue of handy size containing a large number of reproductions of the pictures and sculpture in their Summer Exhibition. The illustrated catalogues of the Paris Salons are not remarkable for the excellence of their reproductions and are inferior to those of the biennial exhibitions in Venice, for example, but they are always popular and are probably a source of considerable revenue.

The illustrations accompanying these notes are all, with one exception only, reproductions of works which have appeared in art exhibitions held in London during the past month or two and already noticed in our recent issues. From the black-and-white section at the exhibition of the New English Art Club, which invariably contains items of interest to those whose sympathies are not restricted to modes of expression which rely on colour, we give the etching by Mr. Henry Rushbury, and the series of six small woodcuts by Gwendolen and Jacques Raverat, very charming both in design and execution; from the winter exhibition of the Old Water-Colour Society Mr. D. Y. Cameron's impressive *Inverlochy*, and from the notable exhibition of small sculpture at Messrs. Waring and Gillow's galleries examples of work by Mr. Albert Toft, Mr. A. C. Lucchesi, Mr. Nicholson Babb and Mr. F. Halnon respectively. The three exhibitions in question were prolonged beyond the appointed time for closing, and the same happened with the International Society's exhibition at the Grosvenor Gallery, which

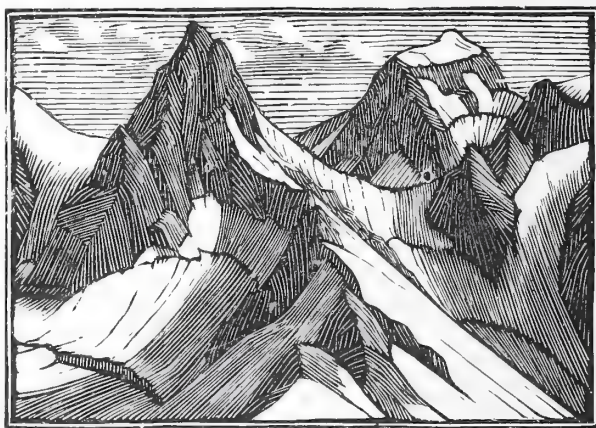
terminated at the end of January to make room for the National Portrait Society's show now about to open.

The remaining illustration is a reproduction in colours of the latest addition to the series of panels at the Royal Exchange, of which some have already



"THE SUMMIT"
WOODCUT, DRAWN BY JACQUES RAVERAT,
CUT BY GWENDOLEN RAVERAT
(*New English Art Club*)

been reproduced in these pages. The artist, Mr. E. A. Cox, R.B.A., the designer of many well-known posters, has followed out the scheme in which Lord Leighton, the first artist and donor of the panels, evidently intended that the rest should



"MOUNTAIN PEAKS"
WOODCUT, DRAWN BY JACQUES RAVERAT,
CUT BY GWENDOLEN RAVERAT
(*New English Art Club*)



(Presented by
Sir Frederick Green)

"PHILIP THE GOOD OF BURGUNDY
PRESENTING A CHARTER TO THE
MERCHANT ADVENTURERS." PANEL
FOR THE ROYAL EXCHANGE BY E. A. COX, R.B.A.

Studio-Talk



"MOTHER AND CHILD"

BY ALBERT TOFT

(Messrs. Waring & Gillow's Galleries)

be designed—that is, the composition of the figures does not occupy much more than the lower half of the design. The new panel represents the presentation of a charter to the Merchant Adventurers by Philip the Good, Duke of Burgundy, an ally of our Henry V., and interest is naturally focussed on the Duke, who is here shown arrayed in a gorgeous vermillion robe. In historical compositions of this kind one is apt to find more or less sameness in the expressions of the figures, but Mr. Cox has avoided this fault. The donor of the panel is Sir Frederick Green, who is identified with the Orient Shipping Company.

The seventeenth exhibition of the Pastel Society, held in the galleries of the Royal Institute of Painters in Water Colours last month, suffered from a defect to which we have more than once referred when noticing previous exhibitions of the Society. It is that far too many of the works exhibited revealed a disregard of the proper function of pastel, a light and graceful medium

which will not stand being manipulated laboriously. If some of the more aggressive examples of its improper use had been eliminated we could have spoken of the show as a success, for it was not lacking in really good work, calling for sincere commendation. We noted particularly the Paris subjects by Mr. Terrick Williams, and especially *Le Quai des Orfèvres*, a set of six by Mr. J. R. K. Duff, with subjects from Venice and Lugano, a set of the same number by Mr. George Sheringham, Mr. Leonard Richmond's *In Somersetshire* and *The River*, Mrs. Esther S. Sutro's *A House in France, 1905*, Mr. Littlejohns' *A Spanish Bridge* and *The Vermilion God*, Mr. Arthur Wardle's *Leopards Resting* and other animal studies, some dainty studies of femininity by Mr. Lewis Baumer, and *Study for the Head of a Siren* by Mr. Herbert Draper. There was also interesting work by Mr. S. Melton Fisher, Mr. John Charlton, Mr. Reginald Jones, and Mr. T. F. M. Sheard; and we should have admired Mr Wynford Dewhurst's work the more if his colours—and especially his



"A DUTCH MAIDEN"

BY F. HALNON

(Messrs. Waring & Gillow's Galleries)



"SLUMBERLAND"

BY S. NICHOLSON BABB

(Messrs. Waring & Gillow's Galleries)

blue, which in nearly every one of his six was an intense gentian—had been more subdued. Of the five by Miss Leslie Harvey, two—*The Dappled Sky* and *On the Downs*—were attractive in a decorative sense; and there were some examples of military portraiture which were excellent as such, though it must be confessed that a broad expanse of khaki colour only slightly relieved by other colours is not wholly agreeable.

An artist new to us is Mr. Cecil French, who has this season been showing paintings and lithographs at the Twenty-One Gallery, Adelphi. In his art we find something of the spirit of Watts, and in two at least of the exhibits there was much that reminded us of Mr. Cayley Robinson. Mr. French is no follower of the *dernier cri* in art, but we like his sincere and thoughtful work none the less.

At Messrs. Knoedler's Gallery the originals of the works reproduced in "The Book of Belgium's Gratitude" (and, we believe, executed for the most part especially for that purpose) made a delightful ensemble. Our readers have become familiar with the work of many of the Belgian artists who have contributed to this book, and three of them—Mons. Alexandre Marcette, represented by a charming *Pont de Maidenhead*; Mons. Albert Baertsoen who showed two large works *La Tamise, l'hiver*, and a

more successful *Waterloo Bridge*; and Mons. Emile Claus—are well known to them through our pages. The last showed a number of works, among them the gay and sparkling study of azaleas in Kew Gardens which was recently reproduced in colour in an article on his work, and several little pastels similar to those which figured so attractively at a recent exhibition of the International Society. The work of Mdlle. Jenny Montigny seems to hold some evidence of admiration for the luminosity which attracts M. Claus, and her sunny and brilliant paintings of Hyde Park were a note of cheerful colour on

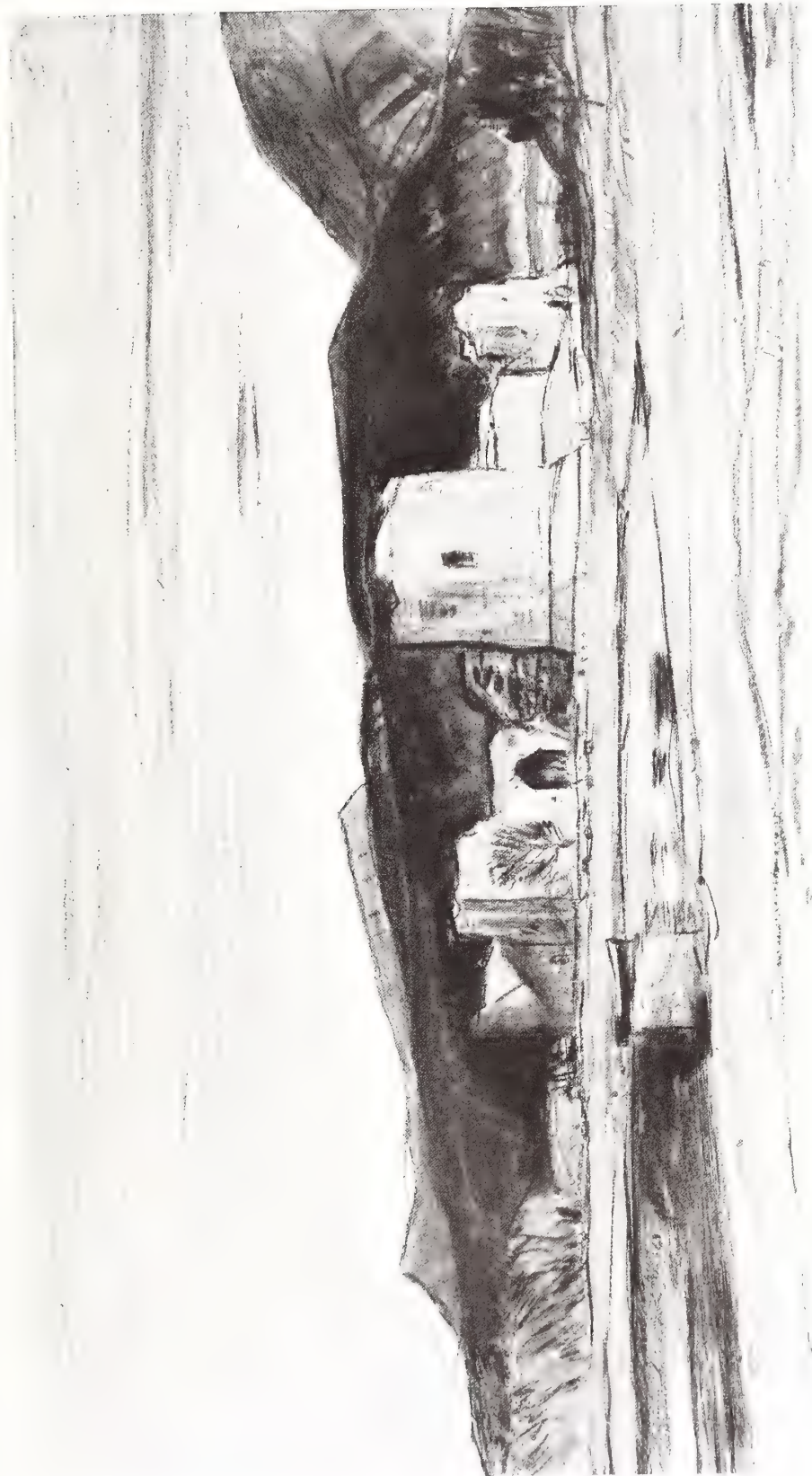
the walls. Others among the Belgian painters and draughtsmen represented included Professor Jean



"MYRTLE'S ALTAR"

BY ANDREA C. LUCCHESI

(Messrs. Waring & Gillow's Galleries)



"INVERLOCHY." BY
D. Y. CAMERON, A.R.A., R.W.S.

*(Royal Society of Painters in Water-Colours,
Winter Exhibition, 1915.)*

Studio-Talk

Delville, MM. J. de Bruycker, Marten van der Loo, Marc-Henry Meunier, Maurice Blicq, Louis Reckelbus and A. Delstanche; and the exhibition further contained a bust of *Lady D. M.* by Mons. Victor Rousseau.

A day or two before Christmas the art-world learned with regret of the death of Mr. Arthur Hughes, the last survivor of the Pre-Raphaelite school, though he was never a member of the famous Brotherhood. Mr. Hughes was born in January 1832 and had therefore nearly completed his eighty-fourth year. Like Rossetti and Holman Hunt, he was a Londoner, and though to a man of his retiring disposition life in London itself could not have been very congenial, we believe he never wandered far away from the Metropolis. He began his career as an artist in 1846, when he entered the School of Design at Somerset House, where he studied under Alfred Stevens. A little later he was admitted to the Academy Schools, where Holman Hunt and Rossetti were fellow-students, and when only seventeen made his début

at the Academy exhibition. Ruskin entertained a very high opinion of Hughes's paintings, and was especially struck by the beauty of thought and the quality of colour displayed in the *Nativity*, exhibited at the Royal Academy in 1858. Previously to that he had been attracted by Hughes's *April Love* (R.A. 1856), which he characterised as "exquisite in every way." A reproduction in colours of the latter work appeared in this magazine some ten years ago, and in the meantime the picture has found a permanent abiding place in the Tate Gallery. Mr. Hughes was for many long years an illustrator, "Good Words" being the principal channel through which this side of his art, warmly appreciated by young people, made its appearance.

The example set by the Victoria and Albert Museum in making special arrangements to interest juvenile visitors during their holidays is worthy of the attention of those who have charge of other collections containing objects likely to appeal to children. At South Kensington the experiment was tried last August, when owing to the shortage



"SUNSET, RANNOCH MOOR"

(*Society of Scottish Artists—see Edinburgh Studio-Talk, p. 56*)

BY HENDERSON TARBET

Studio-Talk

of the ordinary Country Holiday funds, the number of youthful visitors was larger than usual, and with the energetic co-operation of Miss Spiller, Secretary of the Art Teachers' Guild, and other ladies, it proved quite successful. In the recent Christmas holidays the experiment was renewed on a rather more extensive scale. A room was set apart for the special exhibition of objects chosen with a view to interesting boys and girls; for the former there were casts of the models of Cromwellian soldiers in Cromwell House, Highgate, objects illustrating the Napoleonic wars, and other items connected with warfare at various periods; and for the latter models of costumes of various periods and nationalities, completely furnished dolls' houses, Princess Mary's set of Japanese dolls used in connection with the Girls' Festival in Japan, and so forth. Demonstrations of spinning and weaving and elementary instruction in the stencilling and block printing of textiles formed part of the programme, in the carrying out of which a number of ladies and gentlemen volunteered their services as guides.

EDINBURGH.—During the later portion of 1915 the public of Edinburgh had the opportunity of seeing three Art Exhibitions, two of them to some extent contemporaneous, and all opening within a short time of one another. The first in point of time was unique in that it was the only occasion on which Scottish sculptors have exhibited together independently of painters. The Exhibition was held in Messrs. Doig, Wilson & Wheatley's Galleries and consisted of a collection of small bronzes, mainly autographs by the *cire perdue* process, a facsimile casting from the artist's wax model. Altogether nineteen sculptors exhibited, showing 58 works. The leading work was that by Dr. Macgillivray whose *La Flandre*, already illustrated in THE STUDIO, was such an inspiring feature of the last Scottish Academy Exhibition. In addition to this Dr. Macgillivray showed *The Wife of Flanders* and *La France*, symptomatic of the artist's keen sympathy with the events that are proceeding in the western theatre of war. In other exhibits he showed his



"THE AWAKENING, 1914"

(Society of Scottish Artists)

BY PETER WISHART



"BRIDGEND, CERES"

(Society of Scottish Artists)

BY ROBERT HOME

fondness for classic types of beauty. Two loan works by Mr. Percy Portsmouth were on view, a series of studies of animals by Mr. J. W. Somerville, a *St. Cecilia* and a *Boy putting a Stone* by Mr. Alexander Carrick, and a rather important imaginative work, *Wind and Sea*, by Mrs. Meredith Williams.

The Society of Scottish Artists' Exhibition, opened in December, comfortably filled four of the Royal Scottish Academy Galleries and the Sculpture Hall. The Society must have had many difficulties to contend against, and they surmounted them remarkably well. Fifteen members of the College of Art staff and 230 of its students have gone to the war besides a proportion of the members of the Society, and it was thus pretty much left to the older men and the women members to carry the Exhibition through. Nearly three hundred pictures were placed in addition to a few examples of applied art, and though a fair proportion of the work was small the quality was encouragingly good.

Of the invited work the three most prominent pictures were Mr. Napier Hemy's *Life or Death—Betrayed by the Moon*, Mr. Arthur Burgess's *The Roaring Lion*, and Mr. Charles Dixon's *Spithead, July 24, 1914*—very useful in giving a present-day popular interest to the Exhibition, and each serving as a reminder of the great part our Navy is playing in this world-war. Other invited works were a charming example of the romantic landscape-painting of J. C. Wintour, an artist not even yet appraised at his proper value, a landscape with figures by Monticelli, a beautiful cottage interior by Thomas Faed, and the late Mr. J. W. Alexander's *Devant la Glace*, a work of great tenderness and refinement that is reminiscent of Whistler in its technique.

The new President of the Council, Mr. Robert Home, who has made very decided progress in his art within the last two or three years, painting in the district of Ceres, where he has a summer home, has done nothing finer than his *Bridgend, Ceres*, which, following the path of the *plein air* school,

Studio-Talk

is notable for the purity of its colour, its fine contrast of light and shadow, and the agreeable simplicity of the composition. A new member of the Society, Mr. William Shackleton, a well-known contributor to the New English Art Club, sent three pictures which show his imaginative faculty and colour sense. Of three small pictures by Mr. Charles H. Mackie, the *Nut Gatherers* takes rank with the finest of his larger work in respect of the sumptuous quality of its colour, and Mr. J. Campbell Mitchell has never realised more agreeably the delicate beauty of nature than in his *Haytime near Corstorphine*, with its pearly clouds in an azure sky. In *Summer Sunshine* Mr. W. M. Frazer has the Corot vision for grace in foliage; the picture is a serene and tender lyric. Mr. R. B. Nisbet's *Evening on the Earn* is charmingly phrased, and Mr. Mason Hunter in *Ripening Cornfields* shows better constructive quality than is generally allied with his colour-work in oil.



"BOY PUTTING A STONE" BY ALEXANDER CARRICK
(Messrs. Doig, Wilson & Wheatley's Galleries, Edinburgh)



MEMORIAL STATUE OF GENERAL DAVID STEWART OF GARTH, TO BE ERECTED AT GLENLYON. DESIGNED AND MODELLED BY H. S. GAMLEY, A.R.S.A.

(See *Glasgow Studio-Talk*, p. 63)

Modern Scottish art has shown a remarkable detachment from problems and events of the present, and it was thus somewhat refreshing to find Mr. Peter Wishart producing such a picture as *The Awakening, 1914*, a reproduction of which accompanies these notes (p. 56). Painted from much the same spot as Bough's Review picture it shows Holyrood Park as a military encampment, with Calton Hill as a high and impressive background. In a bold, free style it realises the movement and animation of the scene. Miss Mabel Dawson's *A Message from the Front* has a present-day interest, in addition to being a well-composed view of a bird-fancier's room with an old man taking a message from a carrier pigeon. Two young artists of promise, Mr. Walter Hislop and Mr. John Munnoch, have lost their lives in the war, and

Studio-Talk

what Scottish art has suffered by their early death could be inferred from the artistry manifested in Mr. Hislop's large twilight landscape and Mr. Munnoch's picturesque *Monastery*. Mr. Henderson Tarbet has well realised in *Sunset—Rannoch Moor* the sense of space and beauty of colour in a Highland landscape, and Mr. James Riddell's Ochils landscape is effectively composed. Among the figure-work a prominent place was occupied by Mr. Percy Dixon's *Flora*, an advance on any of his previous work; Mr. Robert Hope's *Sunlight and Silk* and portraits of two children by Mr. Stanley Cursitor are the other outstanding figure-subjects exhibited on this occasion.

In the water-colour room one was pleased to see a large Highland subject by Mr. T. Marjoribanks Hay, whose work has been much missed from recent exhibitions, and there were good pastels by Mr. Mackenzie Hamilton and Miss Meg Wright, a delicately phrased Sussex landscape by Mr. Henry Lintott, and effective drawings by Miss Katherine Cameron and Miss Emily Paterson.

The novelty of the Society of Eight Exhibition in their galleries in Shandwick Place was a series of clever cartoons of soldiers and sailors. About fifty in number, these bold sketches, in which, with a minimum of line in black, with sometimes a dash of colour introduced, a marvellous completeness of effect is produced, give Mr. Cadell at a bound a place in the front rank of cartoonists. Mr. Cadell also showed some remarkably bold impressionist studies of West Coast scenery. The other work included a fine Solway landscape by Mr. James Paterson, moorland and river scenes by Mr. Cadenhead, interiors by Mr. P. W. Adam, and three figure-subjects by Mr. John Lavery, A.R.A.

A. E.

GLASGOW.—Mr. A. K. Brown, R.S.A., occupies a commanding position among Scottish landscapists, and his work is tolerably familiar in British galleries, but a recent exhibition in Glasgow of his water-colours must have come as something of a revelation to those who know only his work in oils. He has practically abandoned the heavier medium, and concentration on aquarelle seems to have had a revivifying effect on his art. His oils suggest a brooding outlook on nature; Highland ben and moorland under wintry skies are favourite themes which find expression in impressive low-toned harmonies. On the other hand, in his water-colours the dominant note is unalloyed gaiety. He revels in sunny skies, joyous cloud galleons and bright colour. Among these thirty and odd delectable pictures there is nothing to suggest the temperament revealed in his oil paintings. That is not only evidence of versatility, it shews that Mr. Brown appreciates the legitimate purpose of the medium. Water-colour is essentially a sprightly



"THE ARCHER"

BY PERCY PORTSMOUTH, A.R.S.A.
(Messrs. Doig, Wilson & Wheatley's Galleries, Edinburgh. Lent by P. J. Ford, Esq.)

Studio-Talk

medium, and the more spontaneous its employment the greater its charm. A dull water-colour is intolerable, and yet, owing to the increasing use of body colour, an evil tendency, certain quite capable artists employing water-colour succeed only in being dull. The explanation is, of course, obvious. Pigment upon pigment may enrich the quality of an oil painting; wash upon wash inevitably deadens the glow of a water-colour. The maidenly virtue of the medium is its purity; disturb that, and whatever else be gained its loveliest charm is lost.

Mr. Brown adheres to the more national and purer convention; he worthily maintains the great traditions of the masters of English aquarelle who never aspired to give to their work the superficial appearance of oil painting, which is indeed a foolish and meretricious aspiration. Mr. Brown has not sought inspiration beyond his native Scotland; he gathered his singularly attractive harvest during an itinerary which was limited to the West Highlands, the uplands of Lanarkshire, and the shores of the Solway. The reproductions, while they cannot reflect the quickening charm of his colour

schemes, at least indicate his unerring taste in composition and his command of draughtsmanship. *The Clyde at Lamington* is almost impeccable in the latter respect, and *Benderloch Moor* is charged with that poetic sentiment which invariably distinguishes Mr. Brown's art. He properly observes topographical fidelity, but his water-colours are no mere cold transcripts: their charm rests in a certain exuberance of expression (there is the "tang" of the open air in all of them) and in their scholarly artistry.

Mr. Brown has obviously no sympathy with the perfunctory methods that find favour in certain coteries—the dot and dash system of colour—and the deliberately crude line. A halting line drawn by a child is, of course, natural; employed by artists who have presumably studied draughtsmanship it becomes a mere affectation. Mr. Brown's water-colours bear closest scrutiny. A veteran of art he still retains punctilious respect for colour, line and perspective, and a reverence for the enduring conventions of aquarelle against which mere cleverness beats in vain. D. M.



"BENDERLOCH MOOR"

BY A. K. BROWN, R.S.A., R.S.W.



"THE CLYDE AT LAMINGTON"
BY A. K. BROWN, R.S.A.



"MELODIES" BY
A. SUZOR-COTÉ, R.C.A.

(Royal Canadian Academy)

Studio-Talk

There are few Scottish sculptors more energetic and sincere than H. S. Gamley, A.R.S.A. His keen love of the springtime of life reverberates in his delightful models of childhood, and his sensitiveness to character and form is seen in all that emerges from his hand. To him was entrusted the modelling of the memorial statue of the notable historian of the Highlands and Highland regiments, General David Stewart of Garth (p. 58). The more picturesque appeal of the General in his younger days as a Captain in the Black Watch strongly fascinated the sculptor's Keltic outlook, and it is as such, with the gay trappings of that remarkable regiment, that the statue has been delightfully completed. It is to be erected at General Stewart's birthplace in Glenlyon.

E. A. T.

tion of greater independence and self-confidence. In other words, it has been gaining steadily in significance and vitality ; and has begun to express something that at any rate is not mere vapid repetition of academic formulæ. Whether the present movement will eventually lead to really important results—to the development of an art distinctively nationalistic—remains, of course, to be seen. At present the auguries are favourable. Though the times are just now decidedly inauspicious to art activity, nevertheless the collection of work included in the thirty-seventh annual exhibition of the Royal Canadian Academy, which opened recently in Montreal, was again encouragingly creditable, and, if anything, above the average of the standard attained in former years.

MONTREAL.—As I have observed in previous notes, the last two or three years have afforded very conclusive evidence of progress in the evolution of Canadian art towards the attainment of a posi-

Of the pictures in this exhibition, the most interesting, perhaps, were to be found among those in which pure landscape was the theme ; for here, rather than in portraiture, or in figure-painting,



"MULET RIVER, LAURENTIAN MOUNTAINS"

(*Royal Canadian Academy*)

BY A. D. ROSAIRE, A.R.C.A.



"MAPLES, EARLY SPRING"

(*Royal Canadian Academy*)

BY A. Y. JACKSON, A.R.C.A.

the new and more individual note now being sounded in Canadian art is more pronouncedly struck. In respect of differences in method and handling these landscape paintings compose themselves into two principal divisions or groups, the one representative in the main of the work of the older painters, whose art is based on the sympathetic rendering of natural effect, which necessitates a faithful adherence to the principles of aerial perspective, tone relations, and chiaroscuro; while the other division comprises the paintings of a younger group of artists, with whom the theory has been gaining in general acceptance that Canadian landscape may be more forcefully, and even more truthfully, interpreted by decorative treatment than by naturalistic representation; and, in consequence, their aim is to reveal the spirit of Canadian landscape by means of a rhythmical pattern or design having as its basis some typically topographical feature. Usually these designs are brilliant in colour in harmonious relation; but concentration of interest by accent or emphasis is studiously avoided that the general effect of unity obtainable

by this essentially decorative treatment may not be lessened thereby.

As employed by Mr. A. Y. Jackson, and one or two others whom he has influenced, this method has proved extraordinarily effective in producing results that are not only tuneful but convincingly truthful, as representing the still untamed spirit of the lone Northland. It is merely a commonplace to add, however, that the charm and significance of these pictures are not in the least attributable to any novelty of method employed in their production, but wholly to their expression of personality. Quite dissimilar in treatment and technique are the landscapes of Mr. Maurice Cullen, yet none has succeeded so adequately as he in the forceful interpretation of the Eastern Canadian winter. Of the three pictures he exhibited on this occasion, two, *Solitude* and *The North River*, were pastels of very exquisite quality and no less delightful in sentiment; while his oil painting, *Montreal Harbour*, if less poetical in conception, was a most interesting presentation of an effect of light.



"MONTREAL HARBOUR"
BY MAURICE CULLEN, R.C.A.

(Royal Canadian Academy)

Studio-Talk

Other winter landscapes worthy of special mention were those of Mr. Charles W. Simpson, whose *Winter in the Harbour* was a pleasing arrangement in blue and silver; and of Mr. Clarence Gagnon, whose *Late Afternoon Sun, Winter*, was admirably luminous. Mr. A. D. Rosaire's three pictures, and in particular *The New Building*, attested the maturing powers of this promising artist. Mr. H. Ivan Neilson's *An October Pastoral, Cap Rouge, Quebec*, and *A Bend of the River* by Mr. Percy F. Woodcock, who, after a prolonged absence from Canada, has returned to become again an active member of the Academy, are also deserving of appreciative reference.

The contributions from Ontario artists included some strong and convincing landscapes of the North Country by Mr. J. W. Beatty, Mr. Franklin Brownell, Mr. Arthur Lismer, Mr. J. E. H. MacDonald and Mr. Herbert S. Palmer. *Morning, Algonquin Park*, by Mr. Beatty, was a particularly impressive work and represented this artist at his best. Mr. MacDonald, whose paintings are distinguished by breadth and bigness of feeling, was exceptionally happy in his rendering of skies. Mr.

Archibald Browne showed three characteristically poetic pictures, while Mr. Harry Britton exhibited four large paintings agreeable in colour and arrangement. *The Express Stand*, by Mr. T. G. Greene, also possessed good qualities, and something of the vastness of the prairie country and the feeling it inspires was well suggested in Mr. L. L. Fitzgerald's *Prairie Trail*. Mr. Horatio Walker's *Lime Burners at Night* was scarcely as convincing as some of the examples of this artist's work exhibited in Montreal on former occasions. In *Sunlit Seas*, delightful alike in colour and sentiment and essentially individual, Mr. Albert H. Robinson achieved a notable success.

In addition to a meritorious landscape in quiet, cool tones, Mr. Homer Watson exhibited three large paintings for the execution of which he was commissioned by the Canadian Department of Militia. They deal with the mobilisation of the troops, comprising the First Canadian Expeditionary Force, at Valcartier Camp, Quebec, shortly after the declaration of war. Although the incident was one of great historical interest, its recording artistically was under the obtaining conditions



"NUDE FIGURE"

(Royal Canadian Academy)

BY W. BRYMNER, P.R.C.A.



(Royal Canadian Academy)

"UPLAND PASTURES"
BY H. S. PALMER, A.R.C.A.

Studio-Talk

an undertaking of really formidable difficulty. The environment of this military camp is by no means particularly picturesque or romantic, while the substitution of khaki for the gay colour of peace-time uniforms robbed the artist of the opportunity of turning to effective account possibilities that might otherwise have been afforded in that direction. Mr. Watson, therefore, is the more to be congratulated on his creditable performance of the task entrusted to him. In *The Birth of the Army* the sun is about to rise above the woody Laurentian Hills which bound the plain on which are pitched countless tents sheltering a slumbering host. Already a faint rosy flush has flooded the pearly grey of dawn. The reveille has been sounded. The young army awakens. It pulsates with life and energy and is inspired with one common purpose, the brave accomplishment of that for which it was called into being. The martial note was also struck in *At 2.30 the Infantry will Attack* by Lieut. Louis Keene, who has just

returned wounded from service at the Front, and has here presented an impression of a thrilling incident of the fighting in which he was a participant.

Very few of the portraits in the exhibition were notably distinguished. Mr. Ernest Fosbery, however, is to be commended for his conscientious portrait of the Most Rev. Charles Hamilton, lately Archbishop of Ottawa. This is dignified, and also an excellent characterisation. Mr. John Russell's portrait of Sir Wilfrid Laurier, though cleverly painted, seemed somewhat superficial, and the hands have not been very happily placed. A clever portrait was also shown by Miss G. Des Clayes. *A Selkirk Pioneer* by Mr. Frederick S. Challenger, a study of a head of a frontiersman of the old type, was good in character and modelling. Two important and ambitious pictures, *Melodies* and *Golden Glow*, by Mr. A. Suzor-Coté, attracted much attention, the former a poetical rendering of a nude female form in an enveloping atmosphere



"THE YELLOW TREE"

(Royal Canadian Academy)

BY J. W. BEATTY, R.C.A.



(Royal Canadian Academy)

"CYNTHIA SMILES"
BY DOROTHY STEVENS

Studio-Talk



"YOUTH,"
BY MARGARET FOOTE HAWLEY
(See p. 72)

suggestive of twilight, the latter representing a young girl standing at an open doorway in brilliant sunshine, the shimmering contrasts in light and shade being interestingly emphasised.

The President of the Academy, Mr. W. Brymner, exhibited a *Nude Figure*, in which his sound craftsmanship was well exemplified. Very delightful in feeling was Mr. Charles de Belle's *Children's Joy*, while other pleasing work was the *Black Cat* by Miss Mabel Lockerby, *Brittany Children* by Miss C. S. Hagarty, *Sisters* by Miss Marion Long, *Waiting for the Picnic Boat* by Miss H. Mabel May, and *The Price of Victory* by Mr. E. Hodgson Smart. The two paintings exhibited by Miss Dorothy Stevens, who has just been awarded the Academy's travelling scholarship, showed evidence of real talent.

In the black and white section, the etchings of Mr. Walter R. Duff and of Mr. Herbert Raine call for special remark, while *The River*, a mezzotint by

Mrs. L. Paterson, and a crayon study of a head by Mr. J. St. Charles also are deserving of praise. The examples of sculpture displaying individuality and originality included work by Mr. Emile Brunet, Mr. Emanuel Hahn, Mr. A. Laliberté, Mr. J. A. Leger, Miss Florence Wyle, and by the distinguished veteran Mr. Philippe Hebert, C.M.G.

It is very gratifying to record that Canadian Art is now receiving considerable encouragement from the Dominion Government; and from the present exhibition no fewer than twenty works were purchased by the Commissioners for addition to the National collection at Ottawa.

H. MORTIMER-LAMB.

PHILADELPHIA.—Following close upon the Prince Troubetzkoi Exhibition of Sculpture, with only a few days interval, the Art Club of Philadelphia opened its Annual Show of Oil Paintings by Members on



PORTRAIT OF MRS. RADITZ
(Philadelphia Art Club)

BY LAZAR RADITZ

Studio-Talk



"MELTING SNOWS"

(Philadelphia Art Club)

BY EDWARD W. REDFIELD

December 12. Thirty-one painters contributed fifty-eight canvases, a very effective marine by Mr. William Ritschel hanging in the position of honour on the main wall of the gallery. The title of this work, *There shall be light*, describes it quite well, for the illumination of the picture of a swirling sea dashing in sun-tipped waves upon a rock-bound shore is altogether convincing. Mr. Leopold G. Seyffert sent a notable example of that supreme test of a painter's ability, a study from the nude, catalogued *Reflections*, in which the subtle tones of the flesh and the carefully drawn figure of the graceful girl are doubled in the mirror in the background. He also contributed a spirited portrait of *Horatio Connell*, a local concert celebrity.

As a painter of American landscape, Mr. E. W. Redfield has few equals, as one could well see in two of his works in this exhibition, *Melting Snows* and *The Foot of the Mountain*. Mr. W. Elmer Schofield stands also well to the fore in this branch of art, judging from his painting of a sordid manufacturing village made interesting by the artistry of his brush. Mr. Wm. H. K. Yarrow showed a capital character-study of a woman past

middle age, entitled *Waiting*, and a larger canvas, *The Reflection*, a mirror portrait of the artist at work in his studio. Mr. Emil Carlsen's contribution, *Woods, Interior*, with a scheme of colour in which the pale greens of the foliage were the supporting notes, had a decided appeal of a poetic nature. Mr. Henry B. Snell showed a number of delightful small pictures of St. Ives.

Mr. Paul King exhibited some good animal painting with a setting of tender atmospheric greys, in a work entitled *Horse Drinking*. Admireable in tonality were Mr. R. B. Farley's canvases *In the Dunes* and *River and Sea*. Mr. Lazar Raditz in *Anna Laughing* had a capital bit of character-painting. There was an excellent, solidly painted portrait of *John H. McFadden, Esq.*, former president of the Art Club, by Mr. Henry R. Rittenberg; of *Mrs. Henry B. Pancoast* by Mr. Benedict Osnis; of *Mrs. Raditz* by Mr. Raditz. Mr. Birge Harrison presented a picturesque bit of local scenery in *Morning in Philadelphia*. Mr. Alexander Harrison had a good nude figure in *The Model and the Spider*, evidently an incident of studio life. Mr. Parke C. Dougherty's *Misty*

Art School Notes



PORTRAIT OF MISS ANNA V. S. MITCHELL
BY MARGARET KENDALL

Morning in Independence Square gave the delicate pearly greys of such a scene. Mr. Leon Kroll contributed a *Still Life*, which, though almost crude in colouring, had distinct charm as a piece of direct painting.

The art of miniature-painting was well illustrated at the 14th Annual Exhibition of Miniatures held recently in the galleries of the Pennsylvania Academy by the works of Miss Laura Coombs Hills in her portrait of *Mrs. George W. Chadwick*, of Mrs. Margaret Kendall in her portrait of *Miss Anna V. S. Mitchell*, and of Miss Mabel R. Welch in the portrait of *Mrs. W. G. Haan*. Mrs. Emily Drayton Taylor showed a portrait of a charming little girl, *Anne Elliott*, Miss A. M. Archambault a portrait of *Miss Polly Page*, and Miss Margaret Foote Hawley a fine half-length entitled *Youth*. Mrs. Stella Lewis Marks exhibited a group of three, of which *Blue Boy* was the most attractive. Very interesting, too, was the pair of medallion portraits in profile, executed in coloured wax by Miss Ethel Frances Mundy.

E. C.

ART SCHOOL NOTES.

LONDON.—An afternoon prize-giving is probably unprecedented in the history of the Royal Academy Schools, but the war changes everything and at the gathering on December 10 it was imperative that the

proceedings should be terminated and the light extinguished by six o'clock. The prize-giving was remarkable in another respect, for 1915 was what is known as a "great" year in the Schools, and in normal conditions the biennial gold medals for painting, sculpture and architecture, each of which carries with it a travelling studentship of £200, would have been awarded. But in view of the fact that numbers of the male students are serving with the forces it was decided to withhold the biennial awards with the exception of the Turner Gold Medal (and Scholarship of £50) for landscape-painting. The subject for this was *Dawn* and the prize was given to Harold Williamson, whose landscape, although unduly black and heavy, showed exceptional promise. Another good landscape was *A Rickyard*, by Sylvia E. Gauntlett, which gained the Creswick Prize of £25 and the Silver Medal. In this competition, however, the prize was gained by a narrow margin, and a landscape by Una Hook, granddaughter of the famous sea-painter, was marked as *proxime accessit*. The prize for the cartoon of a draped figure, subject *Pandora*, was taken by Dorothy F. Litchfield; but the first prizes in the competition for the best design for the decoration of a portion of a public building, and for the Armitage design in monochrome, were withheld. The students who gained awards in December, in addition to those already mentioned, were Evan J. Walters, William J.



PORTRAIT OF MRS. GEORGE W. CHADWICK
BY LAURA COOMBS HILLS

REVIEWS AND NOTICES.



PORTRAIT OF MRS. W. G. HAAN
BY MABEL R. WELCH

Bloye, Antonius G. W. Slobbé, James Pollard, Florence M. Asher, Agnes C. Tatham, Marjory F. Mostyn, Albert E. Waterton, Joseph Greenup, Joannes G. A. Pisani, Percis Lucy Green, Arthur Glover, Harry H. Cawood, and Daniel Roye Lyne. At the conclusion of the distribution Sir Edward Poynter made a brief speech on the general qualities of the students' work, but the usual Presidential address was not delivered.
W. T. W.

EDINBURGH.—In the report of the Board of Management of the Edinburgh College of Art for the Session 1914-15, the effect of the war on the work of the College is referred to at some length. During the session fifteen members of the staff and 230 students joined His Majesty's Forces, and thus have given an example of patriotism and devotion which will be an enduring heritage to the College. A tribute is paid to the memory of Mr. Walter B. Hislop, who was killed in Gallipoli, and the names of fifteen students are recorded as having given their lives for their country. The Board also deplores the loss of one of its own members, Colonel James Clark, who was killed in action in France. Only a few of the classes had to be entirely suspended as a result of the depletion of the staff and the reduction in the number of students.

The Arts in Early England. By G. BALDWIN BROWN, M.A. Vols. III. and IV. Saxon Art and Industry in the Pagan Period. (London: John Murray.) 21s. net each.—More than a dozen years have elapsed since the first two volumes of this work made their appearance, the one dealing with Anglo-Saxon life in relation to the arts and the other with ecclesiastical architecture in England from the conversion of the Saxons to the Norman Conquest; but though we have had to wait such a long time for this further instalment of the work, it is evident that the interval has been employed to good purpose. The two new volumes are concerned with the multitudinous manifestations of decorative art which are to be referred to the period preceding the conversion of the Saxons to Christianity, and remote though this period is, the mass of material dealt with is truly astonishing, a



"MOONLIGHT"

(Philadelphia Art Club)

BY EMIL CARLSEN

Reviews and Notices

very large part of it emanating from the numerous burial places which have been unearthed at various times in one or other part of the country. And while the quantity of the material is thus so abundant, the quality of it from an artistic point of view is remarkable and should convince those with whom, as the author remarks, it is almost an article of faith that anything conspicuously good in art that is found in Britain must in some way or another have come from abroad, of the need for revising their opinion. And especially remarkable is the technical excellence of the work executed by the Pagan craftsman. "A workmanlike handling of the various processes of casting, chasing, soldering, gem-cutting, and the rest, is almost everywhere in evidence, and minute finish, in which there is at the same time nothing meticulous, proves that eyes were precise and fingers delicate." This technical efficiency was displayed in objects of many and varied kinds, examples of which are illustrated and commented on in these volumes—such as coins, shields, swords, axes, knives, spear and arrow heads, many varieties of fibulæ, brooches, buckles, clasps, bracelets, beads, necklet pendants, and other articles of personal ornament, costumes, textiles, tools and implements, vessels of glass, metal and earthenware, domestic utensils of many kinds, horse trappings and so forth; including for the purpose of comparison examples of extraneous provenance. Of unusual interest are the chapters relating to work in the precious metals and especially the Kentish inlaid jewellery. It is in regard to this extraordinarily good work that the author establishes a strong case against those who with an almost anti-patriotic bias seek to discover any provenance but a native one for all objects of special merit found in our own country; for, as he says, "whether or not the Kentish craftsmen borrowed the first form of their inlaid work, the small close-set garnet brooch, from the Franks or Alamanni of the Rhineland, they certainly developed the art at home on thoroughly insular lines." A large part of the second volume is devoted to an account of the ancient burial-places of the Anglo-Saxons which have yielded so much evidence of the artistic practice of our remote forefathers, and maps are added which the student of history and archæology will find of great value. The two volumes are profoundly interesting, and their appearance at the present time, when the future of our artistic crafts is under consideration, is opportune, for they provide a veritable mine of instructive material which the artist-craftsman of to-day can explore with advantage.

A House of Pomegranates. By OSCAR WILDE. Illustrated by Jessie M. King. (London: Methuen and Co.) 12s. 6d. net.—Readers of *THE STUDIO* are well acquainted with the work of Miss Jessie King which has figured in its pages at frequent intervals for some years. The illustrations and decorations which adorn this new edition of Oscar Wilde's *House of Pomegranates* denote, in several instances, a marked development in her art which is both interesting and refreshing. A robust technique and breadth of treatment are here displayed such as are absent from the more carefully wrought drawings with which we are familiar. Yet the artist's poetic fancy and weird imagination have inspired all the illustrations, each of which possesses charm and beauty. Of the sixteen plates in colour that which depicts "Her face was veiled with a veil of gauze, but her feet were naked," represents the high-water mark of Miss Jessie King's art. Its appeal to the pictorial sense is irresistible. Distinctly original, too, are the artist's designs for the cover, the title-page, the end-paper and the initials, giving to the volume a homogeneousness which is entirely satisfying and agreeable.

The Ballet of the Nations. By VERNON LEE. With a pictorial commentary by Maxwell Armfield. (London: Chatto and Windus.) 3s. 6d. net.
The Life and Death of Jason. A Metrical Romance by WILLIAM MORRIS. Decorated by Maxwell Armfield. (London: Headley Bros.) 7s. 6d. net.—Mr. Maxwell Armfield is nothing if not "artistic." The skill of some artists is in excess of their taste. The fine taste of Mr. Armfield gives an air of perfection to all his decorative illustrations. We cannot think of an illustrator who more fully appreciates the necessity for perfect agreement of style between embellishment and text. He has a dainty, fanciful imagination, and all that ingenuity which is the secret of attractive design. He is incapable of ugliness, either in idea or in form. Ugliness of form implies violation of truth. Where there is so little ugliness as in the designs under review, there must be much truth, even where it can be said that from the point of view of naturalism the drawing is defective. The character of the designs in the two works under review is derived from the convention of the Greek vase friezes, but while the convention is derived its employment is original and vital. Mr. Armfield possesses to an unusual degree sense of design, and he exhibits true feeling for line.

Prehistoric Art. By E. A. PARKYN. (London: Longmans, Green and Co.) 10s. 6d. net.—No writer on the subject with which this book deals

Reviews and Notices

could appear more sensitive than its author to the romantic significance of his theme, or to its bearings on the very question that is agitating critics of modern art—namely, What is the primary motive of Art? Yet nothing is said directly on either of these points. The writer is chiefly intent on giving the student the key to a realm of mystery. His work is named “an introduction” to his subject, and at the foot of each page the names of all the authorities are marshalled. There may be some who will reproach the author for his matter-of-fact style; but we are not among such. His strict account of the remains of the art of an age of which there is no other record but its art leads us from the very dawn of human genius in Western Europe to late Keltic times. It is worth reflecting that it is Art alone that survived from the darkness of that past. In the earliest drawings outline is often extraordinarily sophisticated and suggestive, eloquent, we should think, of memory and feeling rather than of purely visual experience. It is this character in prehistoric drawing that attracts critics with little feeling for archæology, whose sympathies run out to the future. The art of the future, as distinct from futurist art, will give the unmistakable sign of its authenticity by fidelity to the impulses that have inspired all that is notable in the past, right back to the first cave scratchings.

A Handbook of Anatomy for Art Students. By ARTHUR THOMSON, M.A., F.R.C.S., LL.D. Fourth edition. (Oxford: the Clarendon Press.) 16s. net.—This text-book is so well known and widely appreciated among art students that detailed notice is unnecessary. It must suffice to say that in this fourth edition the illustrative material has been greatly improved by the inclusion of a large number of plates showing the nude model, male and female, in various positions, and so arranged as to afford a comparison of the two sexes side by side. They are from photographs taken expressly for the new edition and are executed by an intaglio process of reproduction which gives excellent results. Apropos of the male models selected for illustration the learned professor, observing that “nothing as a rule is more ugly than the average ‘strong man,’” states that he has endeavoured to select only those in whom the development of muscle was combined with graceful contours and approximately correct proportions; and that in fact his studies have been taken mainly from “all-round” university athletes.

The First Temptation of St. Anthony. By GUSTAVE FLAUBERT. Translation by René Francis. Illustrated by Katharine Low. (London: Duckworth and Co.) 15s. net.—In the illustrations to

this work there is evidence of inventiveness and deliberate and sound execution, but Flaubert's writing demands from an illustrator a departure from literalness which cannot be made by deliberation. The artist should be able, like Mr. Armfield, reviewed above, to go his own sweet way. For this he must have unlimited confidence in the quality of his own imagination. Miss Low's style might, we think, gain from simplification. In detail it is at present conscientious rather than inspired. This may not be for lack of inspiration, but from anxiety to give too much. Her outlines are too matter-of-fact for imaginative design.

The Architecture of Ancient Egypt. By EDWARD BELL, M.A., F.S.A. (London: G. Bell and Sons, Ltd.) 6s. net.—We are told that this handbook was begun in the attempt to trace architectural tradition from its remoter origins. It represents recent information at present dispersed in special books and papers. Though little more than an outline and pretending to no technical treatment, it “notes the changes in æsthetic ideals which, notwithstanding the innate conservatism of the Egyptian race, took place at one or two periods of their history.” An appendix is added in the shape of a paper by Lepsius, dealing with some features of Egyptian art, which has not been translated before. The aim of the author in general has been to give unlearned or ordinary readers the benefit of the fruits of later research work. He profusely illustrates his text by photographs and drawings.

The “Builder,” in its 74th year, continues to embody architecture and construction in the best possible way. Useful illustrations of ancient and modern buildings appear in the New Year's number, among the most interesting being the late H. W. Brewer's picturesque “restoration” of Old London Bridge, and Mr. Thorp's model of Old Newcastle. Articles on Wren's London Churches and his first design for St. Paul's Cathedral appear in this issue, with similar historical studies.

We are asked to state that postcard reproductions of the cartoons of Mr. Louis Raemaekers are issued in packets of twenty-one from the offices of “De Telegraaf” at Amsterdam, in which they first appeared, at the price of one shilling and eightpence for the set, the proceeds being set apart for a fund in aid of the wounded soldiers of France. The originals of these cartoons have been on view at the Fine Art Society's galleries in New Bond Street and have aroused extraordinary interest.

The Lay Figure

THE LAY FIGURE: ON THE WAYS OF CRITICS.

"There," said the Average Man, throwing down the morning paper, "can any of you deduce from that art article the nature of the exhibition? When I read it I imagined that a new artist of talent, classically trained, had arisen. I have just seen the show and find it is merely an assemblage of Post-Impressionist pictures. The critic should have told us that, and then I should have stayed away. I was enticed there under false pretences."

"You were meant to read between the lines," said the Advanced Man. "The critic postulated intelligence and knowledge on the part of his readers. He gave you the X Y Z not the A B C of his knowledge. He doesn't write for school-boys."

"I read the article," said the Average Critic. "It was enigmatical. The writer was merely displaying his own cleverness. He should first have stated plainly the school to which the artist belongs, then he should have selected the important works and analysed them. In a concluding paragraph he should have summed him up and placed him. An article on an exhibition should be in the nature of a catalogue, a few lines to each important work, and ending with a general summary of —"

"That's your view, I know," broke in the Advanced Critic, "and that's the reason why nobody reads your art criticism. Nothing is duller than a collection of jerky remarks about a lot of pictures the reader has never seen and probably never will see. Painters, of course, like it—we all like to be noticed—but it's about as interesting as describing the raisins in a plum pudding. I'll go further," he added with a laugh, "the ideal art article shouldn't mention a picture at all. It should deal with tendencies, not episodes. If an artist explores new ground, or exploits a new vision, enlarge upon him; if not, ignore him. The mere impersonal critic has had his day. The appreciator has taken his place, and he can only stimulate his readers if he has been stimulated himself. We are all disciples of Flaubert or of Anatole France."

The Advanced Man groaned. "I knew you were going to quote Anatole France," he said.

"Of course," cried the Advanced Critic, gaily—"the good critic is he who describes the adventures of his soul among masterpieces. Obvious! The trouble is that there are so very few masterpieces about, and consequently the appreciator has often to choose quite a minor masterpiece as a peg for the adventures of his soul. The old

Adam of criticism, alas! still works in me, and I still sometimes make a catalogue of my article, but I never think over an exhibition without one work coming to the surface of memory, and I always regret that I did not write my article around that one picture or personality."

"It seems to me," said the Average Man, "that you are more anxious to explore and explain your own personality than to do justice to the merits of a number of reputable painters."

"My instructions," remarked the Average Critic, "are to mention as many names as possible. I am conscientious. I am a literary man who writes art criticism, and I am proud to recall that I modelled my style on the art columns that the late G. A. Sala contributed to the Press. He used sound, ordinary words. The new art vocabulary has no attractions for me."

"The ways of critics," said the Average Man, "are as various as the ways of painters, and I have heard it stated that painters themselves differ more about the vagaries of modern art than even the critics. I am all in favour of categories. Label an exhibition, call it Conventional or Cubist, Catholic or Commercial, Post-Impressionist or Post-Academic, and I know where I am. But I resent the kind of article that began this talk. I do want the A B C of art knowledge, not the X Y Z. A critic cannot be too simple for me."

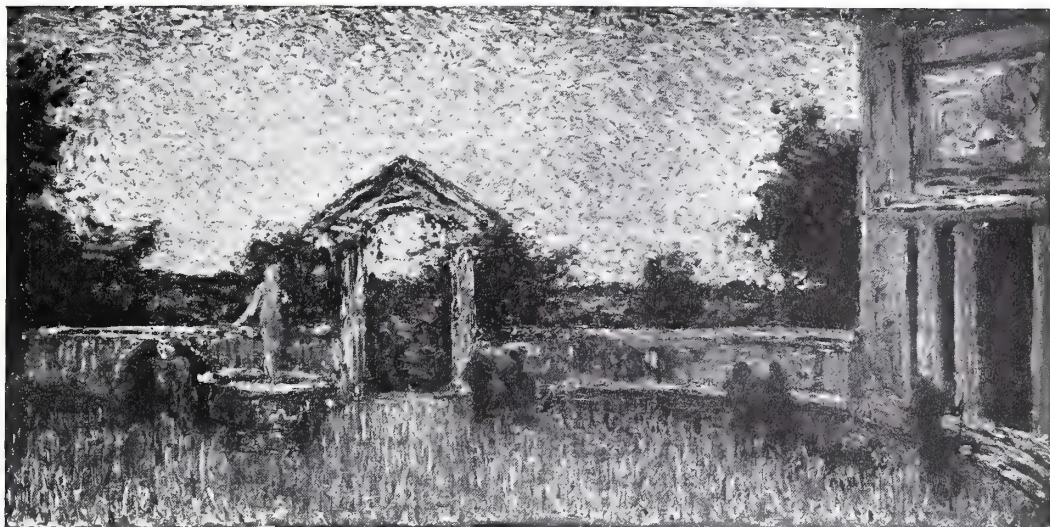
"You should read Fromentin," said the Advanced Critic. "He had a limpid soul, and a crystal mind, and he wrote only about what he loved. Upon my word I believe that is the secret of readable and attractive art criticism—to ignore what you dislike or what bores you, and to write only about what you love or—like."

"Well, here is the Editor; let us hear what he has to say about art criticism," said the Average Critic.

"Ah, art criticism!" exclaimed the Editor, "I'm afraid the public do not take much interest in it, and the fault, it seems to me, rests largely with you critics. What is wanted—and what is most difficult to get—is a fair, honest account of an artist's work from the artist's own standpoint. The great critic is one with a broad view of art and is competent to judge of a work of art, whether it be pre-Raphaelitic, Impressionistic, decorative or what not, from the point of view in which the work itself was executed. There are too many of you who approach art in a partisan spirit and pass by or express contempt for anything that does not fall within the narrow range of your sympathies."

THE LAY FIGURE.

The Romance of a Painter's Mind



COURT OF ROMANCE

BY AUGUSTUS VINCENT TACK

THE ROMANCE OF A PAINTER'S MIND BY DUNCAN PHILLIPS

PAINTING for Augustus Vincent Tack is not merely a profession—it is an act of creation, a solemn and splendid miracle to be performed with reverence and joy. A good many men who practise art as a profession put on their art like an old coat and remove it at the end of the day's work to leave it hanging on a nail in the studio. Now the making of one's art a thing apart from one's life may seem, at first thought, the proper attitude. And yet, in the work which we call art, every true artist knows that his gift of expression is not really something which he puts on and takes off according to his humour, but the really vital part of him, or at least the outward and visible sign of the soul in his body.

It is because Tack has a reverence for his art and persists in refusing to regard it as a profession that he employs his remarkably versatile talent in the creation not of any one subject in any one style for the pleasure of any one section of the public, but to the expression of his remarkably varied interest both in the visible world and in the world of dreams. For Tack's conception of art is sincerely mystical, but his perception of life is spontaneously natural and his many-sided work reveals attractively a many-sided personality. There are two big thoughts pervading the existence both of the artist and of the man, the mystery of beauty and the beauty of mystery.

Many artists are interested only in what they can see and in what they can explain, and so for them the beauty of mystery does not exist. But all true artists have been charmed—and a little troubled—and forever curious about the mystery of beauty. They cannot rest content with the mere perception that a thing is beautiful. They must know the reason why. There is a cause for every effect, and since art is primarily concerned with effects it is the business of art to capture the cause. The artist is conscious of being a knight in quest of beauty. But he need not travel far. A fruit-stand on the street corner which he passes on his way to the studio in the morning will give him a new idea about the sensations of colour. A faded Flemish tapestry of the middle ages in a shop window or a smoke-stained Japanese print, will start him wondering how such quintessences of beauty might be translated into the living language of his own art. Augustus Tack seeks to understand the quality of beauty in everything. His mind is a richly illuminated chronicle of mysterious beauties desired, and sought for, and brought back, on many an occasion, in captivity. He is always pondering some fresh adventure in search of the beautiful. Sometimes it is over the question of selection that he ponders, happy over a delightful point of view, intellectual or visual, or over a melody of colours which he wishes to weave into a harmony of pattern. Or, perhaps, it will be a matter of symphonic construction, for here again music is often the inspiration of his painting.

The Romance of a Painter's Mind

Always the technique of his pictures is perfectly adapted to the subjects—whether it is the interpretation of the mood of a beautiful woman, or the suggestion of the faery spirit of white birch tree in morning mist or the presentment of some tremulous, luminous landscape of the mind.

Landscape of the mind—the phrase came to me, I remember, the first day I ever saw the lyrical paintings of Augustus Tack. There is an air about them that stills the beholder with a sense of the seriousness of joy. He wants to think, to breathe inspiration, as he looks up to the mountain tops where the splendour of the sunset lingers along the cloud drift, and he wants to think—to be alone with his soul, as he gazes into the forest depths below where the shadows have already conquered and where the mists are merging into night. And yet his thought is curiously devoid of substance. Almost one would deny that it is thought at all—almost one would call it just intangible emotion—if it were not for the definite direction, the mental mood. It is a mood compounded of influences, of serenity and strength, of refreshment and exhilaration. A far view from a mountain height on a cool shadowy morning will produce exactly these poised and proud delights. And Tack is above all else the painter of heights and distances, of faintly subflushed summit silhouettes, of pearly cloudshine and blue cloud shadows. Serenity and strength are in his mountains and they are the attributes of his own personality. Because his art and his life are one he inevitably expresses his spirit through whatever subjects he interprets.

I have called attention to the mental influence of his art's sensations. Tack's truth is not the truth of the realist. It recognizes that there is nothing so true as illusion—the mind's "dream of a world." But for this dreamer, dreams are life-like. They may be fantastic and poetic, perhaps, but with the fantasy and poetry of nature rather than of books. In an excellent critique by Royal Cortissoz on the work of Bryson Burroughs this artist is included in what the critic aptly calls "the wistful school of painters." They are the men for whom the poetry that the eye can see is not enough; who will look from magic casements to enjoy the light that never was, to reverence again the gods of Greece and of the Northland, to incarnate again the angels of Fra Angelico and the strange mythical creatures of Piero di Cosimo, to celebrate dead ladies of the

middle ages, to sing again of "old unhappy far-off things and battles long ago." Now paying tribute to an ancient beauty in the coin of a thoroughly modern art seems to me a very delightful and a very commendable thing to do, and personally I am glad and grateful for all the mental background that furnishes the art of such great masters as Puvis and Ménard and our own Davies. In the case, however, of the "wistful school of painters," we must acknowledge two dangers. First, there is the danger—for those of us who also love such themes—that the charms of these far-sought subjects will tend to make us all too tolerant, not only to the most mannered attitudes, but also to the most commonplace platitudes of style. In this age of image-breaking we are apt to forgive much to those who linger reverently over lost illusions, before forsaken altars. Secondly, there is the danger that exactly because such "hoarding of old lore" is rare nowadays exactly because people are crowding forward so fast that there is neither time nor inclination to look backward—such dreaming will tend more and more to isolate the dreamers from the spirit of their own times, from the insistent urge and march of men and events. But this is not true of the subjects selected by Tack. One comes down from his high places refreshed and exhilarated for the business of living, with the serenity and strength of the unchanging mountains in one's heart. That is a romance that never changes, and forever inspires.

Now Augustus Tack has a wide and profound knowledge of tradition, is an ardent lover of old romance and one of the most genuinely spiritual men I have ever known. But his is pre-eminently a youthful mind which responds quickly to influences of time and place. On one day he will be reverently studying the glamour of ancient Chinese paintings and Gothic glass and the music of Bach and Beethoven, on the next he will be eagerly alive and attentive to the most startling revolutionary disturbances in the realms of painting and music. Revelling, of course, in the magic of Monticelli, he will be curiously serious also over the sensational performances of Picasso. Although he deplores the hypocrisy and the vulgarity which pervade so much of the modern movement, yet he sympathizes with the uncertain groping in the dark of some of the desperate pioneers who are so determined to escape from the tyranny of the past. In his own brain he

The Romance of a Painter's Mind



SEA OF HILLS

BY AUGUSTUS VINCENT TACK

feels something stirring, something that must stir the world. He feels that painting can come into great influence if it will enrich life with a decoration which will move men like music. He feels that it can be given almost organic life and power, can at least be brought nearer in its capacities for sensation, to the capacities of life itself, by employing colours just as nature employs them, abundantly and unmixed with white. By studying the attractions and oppositions of colour with the help of science and music, he believes that a painter will eventually be able to exert a great power over the mind and the emotions,

without any resort to literary associations. He is therefore a progressive painter, seeking eagerly new mediums of pictorial expression. How can he bring his wistful soul into co-operation with his normal and forward-looking mind? How can he be a dreamer of dreams and yet thoroughly a modern man with a new art of emotional decoration to suggest for future generations to develop?

Before Tack succeeded in making his own art musical in a purely unrepresentative and psychosensuous manner he had been painting the visible effects of rhythm and music, its reflections, its influence revealed in the eyes of those listening.



THE SOUL'S ADVENTURE

BY AUGUSTUS VINCENT TACK

The Romance of a Painter's Mind

There is a "Moment Musicale" of this period in which the spell of music is observed unmasking three temperaments sobered suddenly out of their world of disguises. There are long low panels of quaint and simple landscape. I remember a moonlit night when the clouds have assumed fantastic shapes and young people out in the dew and the blue of the fields have felt the urge of it and joined hands to dance a measure. I remember twilight scenes of the time when tree forms stand out black against the lingering colour of the sky—little figures disappearing over a meadow path into the dimness of distance, the air so still one thinks of vesper bells.

But this kind of painting in flat tones modulated by the brush left Tack dissatisfied. Perhaps he realized that the best he could do with this method would scarcely be good enough as a medium for what he had to say. He has a big feeling and he needs a big technique. Pure colour was his ideal from the first. For a while he experimented without success. At last he mastered the intricacies of applying the pure pigments from tube to canvas, until the method became a pliable medium for his self-expression. This rough-hewn sculpturesque art of colour was just the thing for his personal philosophy, for his symphony on the bigger human emotions. And so he began making sketches for monumental symbols of Labour and Love, and Remorse and Regeneration, and of that upward seeking of the soul—man's infinite immortal longing. These huge figures, epic in their significance and grandeur, are mysteriously modelled in multi-coloured pigments interwoven, and this is also true of the skies, which play an important part in the symphony. One would imagine that this load of paint would result in producing a material heaviness which would hinder the spiritual expression, and sometimes I am compelled to feel that it does. Yet the mosaic colours glow miraculously with their own light, as mosaic itself could not do, and the skies vibrate with a sense of cosmic vitality. Artists and architects are agreed that, seen, as they should be, in high, vaulted, shadowy places—the colours and forms an efflorescence of stone as Puvis' visions were an efflorescence of marble—these Gothic conceptions would appeal like cathedral music from the senses to the soul. Examine the canvases at close range and they look like nothing but chaotic hatchings and interweavings of raw pig-

ment. But get back, farther and farther yet. At last the muscles of that bearer of the cross bulge under the strain of his burden, his pain revealing the new devotion of his labour, and the sky which thrills the dreamer on the topmost pinnacle of earth recedes to infinite reaches of space beyond and rises to illimitable heights above.

In the new technique there are lyrical landscapes—little romantic panels which glow with jewelled colours and seem to me the most entirely successful things he has done. There is big feeling in these small pictures, but there is also a note of the fantastic which harmonizes glamour and humour and makes the big feeling personal and intimate and a thing of beauty for one's home. In the beautiful *Court of Romance*—a rhapsody in blue and silver and gold accented by a bugle note of scarlet—a sense of something impending is in the air. Little groups of men have gathered in corners of the court for mysterious conversations. From the central portal figures may be seen disappearing into the uncertain distance—into the romance of the big world beyond—always, always *beyond*. That is the cry not only of this but of nearly all of Tack's lyrics. Another one is called *The Soul's Adventure*. In a shadow-haunted mountainous realm where all is Illusion—across a lake at the heights of life near the mouth of the River that leads to the infinite sea, a single passenger stands in the fragile barge that bears her on. She is placed at the very centre of the picture symbolizing the inevitable importance of each lonely adventurous soul on the way through time to eternity. Seeking to find the mystery of beauty as all artists must do—Augustus Tack returns again and again to the beauty of mystery—his predestined theme.

I have been privileged to see the paintings of Augustus Vincent Tack, which are to be exhibited at the Kraushaar Galleries in March, 1916, following the exhibitions there of Zuloaga and Luks. The show should be a stimulating mental experience for the jaded New York critic. Here is no sensationalism at all and yet it is an approach to beauty that no one has travelled before. It is true that the vibrant, troubled skies make us think of Blakelock and that there are passages of painting comparable to Monticelli and Fantin. It is to these great artists also that Tack is emotionally related. Yet here we find paintings



A PORTRAIT
BY AUGUSTUS VINCENT TACK

The Romance of a Painter's Mind

which aspire not merely to vibrate to the eye with chords of colour, but to model forms out of colour. If they were entirely successful their importance could scarcely be over-estimated. They are by no means entirely successful. We are still too conscious of the paint. Their appeal must be to those who believe with Browning that "A man's reach should exceed his grasp." They aspire greatly, and when they fail it is with a splendour which far outshines the success of smaller men. For these paintings are animated by an idealism which gains in beauty by contrast to the facile and rather cynical materialism of so many other painters of to-day.

The amazing versatility of Tack, even in the extremely difficult and exacting medium which he now employs, will be revealed at the Kraushaar exhibition. There is to be a massive symbolic composition, *The Voice*—a symbol of the ideal in man which exhilarates and inspires. Over the crags of the world, up into the splendour of a

sky ablaze with light and hope, a primitive dreamer strides responsive to his dream. The portraits will no doubt interest the critics, for the broken colour is overlaid upon a foundation of old-fashioned brush work. Even the landscapes have symbolical intention. *The Valley* is not any ordinary valley for all its smiling resemblance to all the lovely valleys we have known—it is that little space of sun and shade of cloud-shadow and bird-song between the mighty Silences of Birth and Death. Some purists might protest that Tack is too literary—that he cares more for his dream than for his drawing—for the indulgence of his mood's caprice than for the coherence of his technical expression. But it is far better to have too much to say than too little. And there is no doubt that Tack has blazed a trail for emotional decoration which others may follow to greater heights. Scorning the easy paths of small accomplishment, undaunted and splendidly serious, he strides forward.



MOMENTS MUSICALE

BY AUGUSTUS VINCENT TACK

The Etchings, Lithographs and Drawings of John Sloan



MEMORY, 1905—AN ETCHING

BY JOHN SLOAN

MR. AND MRS. ROBERT HENRI ON THE LEFT, THE ARTIST AND MRS. SLOAN ON THE RIGHT

THE ETCHINGS, LITHOGRAPHS AND DRAWINGS OF JOHN SLOAN BY A. E. GALLATIN

BUT few American etchers have been interested in the portrayal of people and in the study of their characters, as was the case with Rembrandt and Whistler and is the case with Zorn. Rather have they, like Meryon, Cameron and Bone, found their inspiration in picturing cities or rural landscapes. Eugene Higgins has etched a few plates which show his interest in humanity, as have Ernest Haskell and one or two others; Jerome Meyers and Childe Hassam have recently taken up etching and they, too, are interested in the study of people, although it is true the latter more often than not is chiefly concerned with the figure as merely pattern in his design. John Sloan, however, is concerned with nothing else: his interest in humanity is his passion in life.

A brief note on Sloan's early artistic activities will suffice: We will pass on to a consideration of his mature work in the graphic arts—omitting, because it does not fall within the scope of this article, to write of his paintings (landscapes and New York street scenes), which now command most of his attention.

Sloan was born at Lockhaven, Pennsylvania, in 1871, and received his training at the Pennsylvania Academy of Fine Arts. Since 1905 he has made New York his home, and much of his inspiration has been derived from the district around Washington Square and on Sixth Avenue. Just previous to this emigration to New York he was much interested in the poster movement, which was then at its height, and from his pen came several posters of note, in which the Beardsley influence is discernible. Three of the best known were for *Moods*, *Cinder Path Tales* and *The Echo*. That early in his career he was interested in etching, numerous plates bear witness.

The Etchings, Lithographs and Drawings of John Sloan



Owned by the Metropolitan Museum of Art
STUDY IN BLACK CHALK

BY JOHN SLOAN

The artist's first work worthy of especial note was a series of over fifty etchings, besides a like number of wash drawings, for a sumptuous edition of the novels of Paul de Kock, which was published from 1902 to 1905. William Glackens and George B. Luks, it may be mentioned, were among the other artists who contributed to the task. These etchings and drawings are all very spirited and reflect the flavour of the text to a remarkable degree. As with John Leech, who is one of Sloan's artistic gods, and as with Rowlandson, Hogarth, and Daumier, his point of view is quaintly humorous. He could, however, be called a caricaturist only by discourtesy, for this he is not.

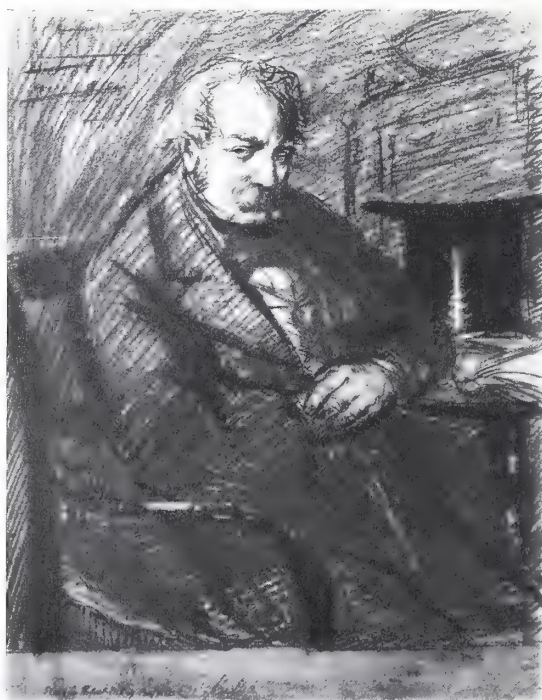
Following these notable illustrations, came, from 1905 to 1911, a superb set of thirteen etchings with scenes of lower life (for the greater part) in New York as their theme. Their characterization of the neighbourhoods depicted is excellent, their good-natured point of view contagious, and their sure and summary execution most admirable and engaging. As faithful records of contemporary customs and manners, to be consulted by the historian of the future, they have the same

value as the drawings of Leech and Keene, or the lithographs of Gavarni.

Among the artist's other etchings, which are listed at the end of this note, there are several which stand out as being particularly fine in quality. Such a plate is the *Mother*, a splendid character study—although this can be said of all his etchings. Another is that which the artist calls *Memory*, 1905, which contains portraits of Mr. and Mrs. Robert Henri, of himself and of his wife. This is one of the finest plates, as is also the *Anschutz Talking on Anatomy*, and the *Barber Shop*.

Sloan's lithographs are only six in number, but they display quite a knowledge of the artistic possibilities of this delightful medium of artistic expression. To 1905 belong the lithographs entitled *Ping-Pong Photos* and *Gold Fish*, while his other four efforts in this direction, which, like the etchings, are listed in the catalogue that follows, were made three years later.

In illustration the artist has achieved considerable fame, especially for his drawings made for a socialist paper; as is the case with Steinlen, his interest in sociology is absorbing; like Steinlen, also, his sympathies lie with the working man. "His art," writes a critic of his work, "points its



Owned by the Metropolitan Museum of Art
PORTRAIT DRAWING OF
PAUL DE KOCK

BY JOHN SLOAN



CONNOISSEURS OF PRINTS—AN ETCHING

BY JOHN SLOAN



FIFTH AVENUE CRITICS—AN ETCHING

BY JOHN SLOAN

The Etchings, Lithographs and Drawings of John Sloan



ILLUSTRATION (SEPIA) FOR ANDRÉ LE SAVOYARD BY PAUL DE KOCK

BY JOHN SLOAN

moral quietly, with no trace of the bitterness of the over-zealous reformer." His many studies of the figure, drawn in black or in red chalk, serve very well to illustrate his gifts as a draughts-

man. These rapid sketches, in which the model is seen sometimes undraped, sometimes partly draped, are quite masterly in execution and altogether free from the academic taint.

CATALOGUE OF THE ETCHINGS AND LITHGRAPHS OF JOHN SLOAN (The sizes are given in inches, the height first)

I.—ETCHINGS

Early work, of only historical interest: "Dedham Castle, after Turner" (circa, 1888); "Head, after Rembrandt" (circa 1888); "George Eliot" (1890); "Westminster Abbey," seven views from photographs (1891); Several calendars (1891); "Homes of the Poets," six etchings from photographs (1891); "George W. Childs," from photograph (1892); "Schooner on the Schuylkill" (1895).

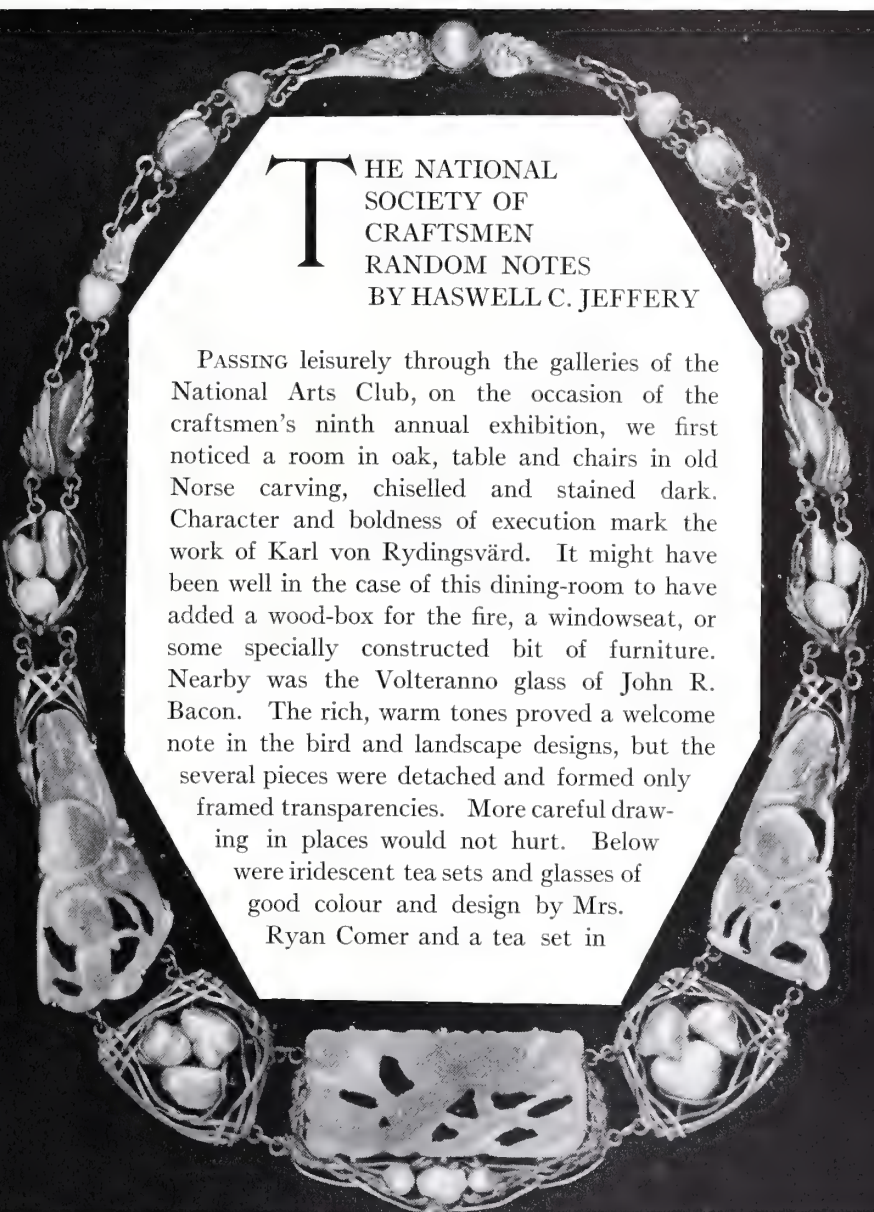
Etchings for the novels of Paul de Kock (Boston: Frederick J. Quinby Co., 1902-1905). The etchings, the average size of which is $3\frac{1}{2} \times 5\frac{1}{4}$ inches, were made for the following works:

- 1, 3. "Monsieur Dupont." 1903. 7×5 .
- 4-8. "The Gogo Family."
- 9-11. "Jean."
- 12-15. "Frère Jacques."
- 16-25. "The Flower Girl."
- 26-29. "Madame Pantaloon."
- 30-34. "Adhémair."
- 35-41. "André."
- 42-50. "Monsieur Cherami."
- 51, 52. "Mémoires."
53. "Girl Seated." Dry-point. 1903. 7×5 .
54. "C. K. Keller." 1903. $3\frac{1}{4} \times 5$.
55. "Paul de Kock." 1904. 14×12 .
56. "Bradner." Portrait of Man. 1905. 7×5 .
57. "Old Flute Player." 1905. $3\frac{3}{4} \times 2\frac{3}{4}$.
58. "James B. Moore." 1905. $11\frac{1}{4} \times 9\frac{3}{4}$.
- "NEW YORK SET"
59. "Fifth Avenue Critics." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
60. "The Woman's Page." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
61. "Turning out the Light." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
62. "The Man Monkey." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
63. "Man, Wife and Child." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
64. "The Show Case." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
65. "Fun, One Cent." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
66. "Connoisseurs of Prints." 1905. $4\frac{1}{2} \times 6\frac{1}{2}$.
67. "The Little Bride." 1906. $4\frac{1}{2} \times 6\frac{1}{2}$.
68. "Roofs: Summer Night." 1906. $5 \times 6\frac{3}{4}$.
69. "Night Windows." 1910. $5\frac{1}{8} \times 6\frac{3}{4}$.
70. "Girl and Beggar." 1910. $4\frac{1}{4} \times 5\frac{3}{4}$.
71. "The Picture Buyer." 1911. $5\frac{1}{8} \times 6\frac{3}{4}$.
72. "Mother." 1906. $8\frac{3}{4} \times 7\frac{1}{4}$.
73. "Memory, 1905." 1906. $7 \times 8\frac{1}{2}$.
74. "Jewelry Store Window." 1906. $4\frac{7}{8} \times 3\frac{1}{2}$.
75. "Old Woman and Ash Barrel." 1907. $4 \times 5\frac{1}{2}$.
76. "Copyist at Art Museum." 1908. $7\frac{3}{8} \times 8\frac{7}{8}$.
77. "Christmas Dinners." 1909. $2\frac{3}{4} \times 4\frac{3}{4}$.
78. "Expecting a Turkey from Uncle." 1910. $3\frac{3}{4} \times 2\frac{3}{4}$.
79. "Anschutz Talking on Anatomy." 1912. $7\frac{1}{4} \times 8\frac{3}{4}$.
80. "The Serenade." 1912. $5\frac{1}{4} \times 3$.
81. "Swinging in the Square." 1912. $4 \times 5\frac{1}{4}$.
82. "Woman Hanging Clothes." 1912. $2\frac{3}{4} \times 3\frac{3}{4}$.
83. "Rag Pickers." 1913. $2\frac{3}{4} \times 3\frac{3}{4}$.
84. "Combing Her Hair." 1913. $3\frac{3}{4} \times 2\frac{3}{4}$.
85. "Prone Nude." 1913. $3\frac{3}{4} \times 6\frac{1}{2}$.
86. "Head of Girl, with Necklace." 1913. $3\frac{3}{4} \times 2\frac{3}{8}$.
87. "Girl in Kimono." 1913. $4 \times 5\frac{1}{2}$.
88. "Two Little Girls, Running." 1914. $3\frac{3}{4} \times 2\frac{3}{8}$.
89. "Woman and Child on Roof." 1914. $4\frac{1}{4} \times 5\frac{3}{4}$.
90. "Love on the Roof." 1914. $5\frac{1}{8} \times 4\frac{1}{4}$.
91. "Isadora Duncan." 1915. $8\frac{3}{4} \times 7\frac{1}{4}$.
92. "Barber Shop." 1915. 10×12 .
93. "Greetings, 1915." 1915. $3\frac{3}{4} \times 2\frac{3}{8}$.
94. "Girls Sliding in Washington Square." 1915. $4\frac{1}{4} \times 5\frac{3}{4}$.
95. "Return from Toil" (Girls). 1915. $4\frac{1}{2} \times 5\frac{3}{4}$.
96. "Cops and Bacchante." 1915. $4\frac{1}{4} \times 5\frac{3}{4}$.
97. "Isaac L. Rice, Dead." 1915. $10 \times 11\frac{3}{4}$.
98. "New Year Greetings, 1916." 1915. $3\frac{3}{4} \times 2\frac{3}{4}$.

II.—LITHGRAPHS

1. "Ping-Pong Photos." 1905. $8 \times 6\frac{1}{4}$.
2. "Gold Fish." 1905. $10\frac{1}{2} \times 14$.
3. "Sixth Avenue at Thirtieth Street." 1908. $14\frac{1}{2} \times 11$.
4. "Lusitania in Dock." 1908. $14\frac{1}{2} \times 18$.
- 4a. Second State of above, cut down. $14\frac{1}{2} \times 14\frac{1}{4}$.
5. "Amateur Lithographers." 1908. $16\frac{1}{2} \times 15$.
6. "Prehistoric Mother." 1908. $13\frac{1}{2} \times 18$.

The National Society of Craftsmen



THE NATIONAL SOCIETY OF CRAFTSMEN RANDOM NOTES BY HASWELL C. JEFFERY

PASSING leisurely through the galleries of the National Arts Club, on the occasion of the craftsmen's ninth annual exhibition, we first noticed a room in oak, table and chairs in old Norse carving, chiselled and stained dark. Character and boldness of execution mark the work of Karl von Rydingsvärd. It might have been well in the case of this dining-room to have added a wood-box for the fire, a windowseat, or some specially constructed bit of furniture. Nearby was the Volteranno glass of John R. Bacon. The rich, warm tones proved a welcome note in the bird and landscape designs, but the several pieces were detached and formed only framed transparencies. More careful drawing in places would not hurt. Below were iridescent tea sets and glasses of good colour and design by Mrs. Ryan Comer and a tea set in

Owned by Miss Helen North

SPIRIT OF YOUTH: GOLD, JADE AND PEARLS

DESIGNED AND EXECUTED BY GRACE HAZEN

copper lustre furnished by Mrs. Anna B. Leonard. Textiles and rugs were plentiful, the latter not of the finest. Tied-and-dyed silks were also in evidence. The Noank Studio was responsible for several scarfs and pillow covers which might have been more attractive. Professor Pellew's scarfs shewed exquisite colour as well as a feeling of mystery in the different designs.

In pottery the Marblehead (Mass.) people sent some fine bowls in banded design and other pieces in a new glaze of blue. Jane Hoagland,

Caroline Peddle Ball and Frederick E. Walrath were all well represented.

Looking at the copper pieces one wonders why pierced work is seen only on small models. Why not on the larger models? Bookstands and candlesticks, also enamel bowls and boxes need a revival. Douglas Donaldson shewed good use of enamel in coloured patterns.

Henrietta Meade Wood exhibited butterflies on nature crystal, various-hued insects pressed with grasses and milkweed between circular

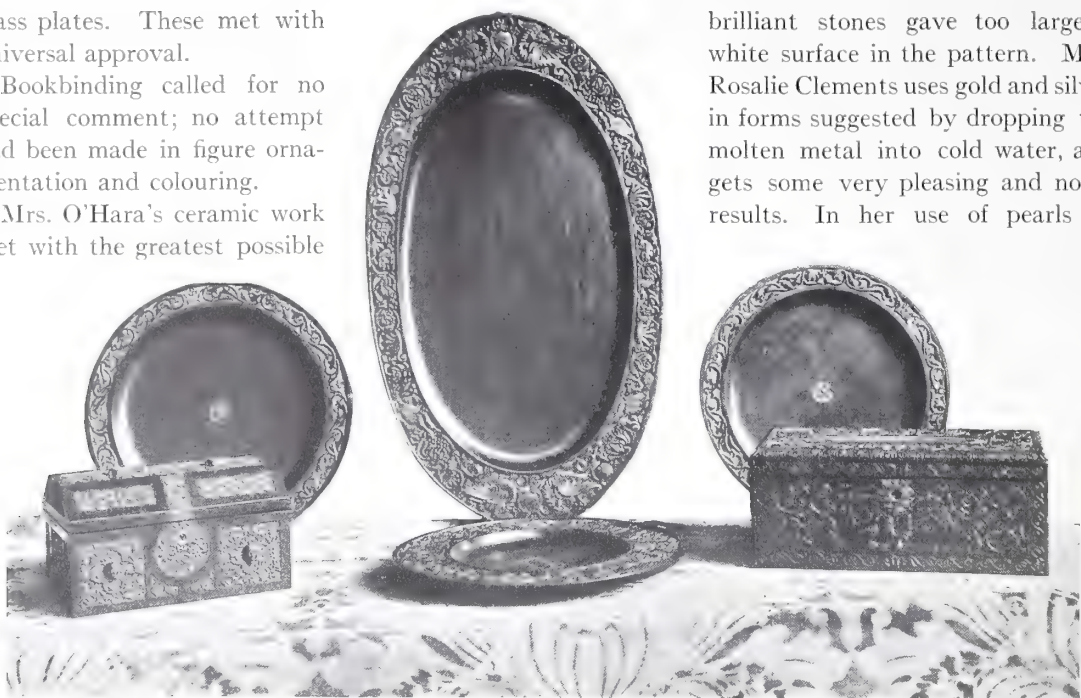
The National Society of Craftsmen

glass plates. These met with universal approval.

Bookbinding called for no special comment; no attempt had been made in figure ornamentation and colouring.

Mrs. O'Hara's ceramic work met with the greatest possible

brilliant stones gave too large a white surface in the pattern. Miss Rosalie Clements uses gold and silver in forms suggested by dropping the molten metal into cold water, and gets some very pleasing and novel results. In her use of pearls we



WOOD CARVING

DESIGNED AND EXECUTED BY GEORGE W. CHILD

recognition, the Life Membership Prize. Mrs. Cherry's work is illustrated here. Her talent is quite remarkable.

The Elverhoj Colony, working at Milton-on-the-Hudson, proved their efficiency in the manufacture of artistic jewellery, for which they gained a gold medal at San Francisco. True association of tones and forms lends their work a special charm, added to which the finish is always of the best, no raw edges, no slips of the chasing tool and no excessive colourings. Miss Grace Hazen's work appears in illustration and testifies to her ability and taste. In Miss Marion Hosmer's exhibit, a pin, we felt that the

noticed edges in the setting of the large central one, the bezel not being far enough over and thus revealing the inside.

No one could fail to recognize in Robert Dulk's silver tea service the work of an accomplished craftsman; his silver birds, too, give added testimony. Owing to his larger interest in the city high schools, many of the various crafts were well represented and elicited favourable notice and even a prize. Art metal, simple jewellery, pottery, embroidery and leather work testified to good training. Stuyvesant High School displayed very creditable ironwork made by the boys, assisted by Mr. E. Schwartzkopf.



ENAMELLED CHINA

DESIGNED AND EXECUTED BY KATHERINE CHERRY

In the Galleries



MARKET DAY, BRUGES

BY OSSIP L. LINDE

IN THE GALLERIES

THE annual exhibition of the Architectural League of New York has just ended.

Its total effect evidenced a disposition to treat architecture as a synthesis of many related arts, each of them subordinated to the creation of a single homogeneous entity. The chief characteristic of the many larger models was a unity and harmony of effect in the contributions of workers in different fields that afforded a distinct relief from the glaring discrepancies of treatment to be observed in the construction of many of our public, and most of our private buildings. Another phase of aesthetic progress was manifested in the tendency to establish some relation between buildings and their architectural environment; an excellent illustration of this is to be found in the designs for the Woolworth Building, drawn by Cass Gilbert, which won the medal of honour in architecture. The chief criticism to be made against the exhibition as a whole is on

the score of its lack of novelty and originality; many of the proposed public buildings echo those to be found elsewhere, and, although the last few years have witnessed a very remarkable advance in the field of domestic architecture, they have also witnessed a tendency toward the standardization of certain types. In the field of landscape gardening, Ferruccio Vitale has done some notable work, represented in paintings of the gardens by Miss L. C. Hunter. The many small accessories of the decoration of interiors were well represented, and some very beautiful ceramics, and other small objects in bronze evidence both the vitality and the importance of the crafts in their relation to architecture.

The architecture of the expositions at San Diego and at San Francisco received, as was naturally to be expected, the attention of many exhibitors; its manifest beauties have been so thoroughly discussed that further comment is superfluous. Among the many sculptured groups that lent significance to the buildings of the San

In the Galleries

Francisco exhibition, that which crowned the Column of Progress is especially notable; it is entitled *The Adventurous Bowman*, and is the work of H. A. MacNeil. The medal of honour in sculpture was awarded to Herbert Adams, who exhibited twenty-five examples of his work, distinguished in their classic restraint and beauty of expression. In painting, the medal of honour went to a Dante window by Violet Oakley, the symbolism of which was sufficiently obscure to warrant the hanging, on the frame of the design, of an analysis of the motifs employed by the artist. Walter Pater held that all art tended to approximate the condition of music. He probably would not have been shocked to find that painters do not despise the methods of composers of programme music. Other designs by the same artist evidence a decorative handling of masses and a thorough mastery of rich and mellow colour. Kenyon Cox exhibited some small sketches and a large reproduction of a

mural in the Senate Chamber of the Capitol of Wisconsin entitled *The Marriage of the Atlantic and the Pacific*, in which the well-known qualities of his art are readily apparent; one might have wished, despite the beauty of design inherent in this work, that Mr. Cox had chosen a less formal method of treatment. Distinctive for the artist's appreciation of the beauty of modern science are the designs by W. B. Van Ingen for a series of murals intended for the Administration Building at Panama, and having as their subject the building of the canal. Mr. Van Ingen chose to represent actual phases of that titanic task; the results, as he exhibited them, are both decorative, and expressive of a very modern beauty quite remote from that commonplace academicism which bears little relation to contemporary life. Equally unconventional in their treatment are some leaded glass motifs for the grill-room of the new Yale Club by Harry Knox Smith, which are symbolical of collegiate



CARIBBEAN FISHERMEN

BY CLIFFORD W. ASHLEY

In the Galleries

athletics. A feature of the exhibition was the transformation of the Vanderbilt Room into a formal Italian garden, and the hanging at one end of the room of a huge painting of New York seen from the harbour, by Birch Burdette Long.

Several exhibitions of importance at such well-known galleries as Macbeth, Folsom, Montross, Arlington, Berlin Photographic Company, Reinhardt's, etc., will be treated at length in the next number of the magazine, as unfortunately space has not permitted it this month.

At the Daniel Gallery is to be seen good, mediocre and bad works by American painters—some academic, some impressionistic, some ultra-modern. Harry Berlin has a Manguin-Cézanne



Courtesy Arlington Galleries
SÁKI (SUNDIAL)

BY HARRIET W. FRISHMUTH



Courtesy Berlin Photographic Company
THE ARTIST'S DAUGHTER

BY PAUL MANSHIP

still-life which marks a distinct advance over a seascape of his recently displayed. Arthur Davies shows an older painting which resembles a badly drawn Böcklin, set in the thin and empty atmosphere of a René Ménard with a dash of Gustave Moreau. The picture is colourless, formless and apparently symbolic. Edward Fish exhibits a capable landscape of rich, if too warm, colours. The Glackens holds one for an instant; but the Halpert does not. Childe Hassam has done many inconsequential things, but his present work has less interest than any other painting of his I have seen. It is of a uniform grey and gives one the impression of monotony.

Henri has perhaps the best canvas on view. One can never pass lightly by this painter. He is a virile artist, and is the aesthetic father of more inspiration than he is usually credited with. Lever and Lawson are both impressionistic, Lawson being at once more able and less interesting than the former. Manigault is represented by a usual monochromatic approximation to Montegna, called *Tide*. Gus Mager's *Flowers*

In the Galleries

is raucously and insensitively painted; and Marin's *Waterfall* is not so good as his pictures at Stieglitz's. Prendergast shows a tapestry-like canvas which recalls both Guérin and the earlier K.-X. Roussel. Man Ray's flower piece is not representative. A. P. Ryder was one of America's most artistic men of a past generation, and far surpasses the well-known Homer. His present night scene is most interesting. In the frieze by Walkowitz that painter has utilized

two hundred works of art. These pictures will represent the best work being done by the various artists; and the exhibition will be the broadest and most representative shewing of the very modern American work ever held in this country. The enterprise is non-commercial and is under a committee comprised of Robert Henri, Dr. Christian Brinton, Willard Huntington Wright, Alfred Stieglitz, W. H. de B. Nelson and Dr. John Weichsel.



Courtesy Arlington Galleries
AFTERNOON TEA

BY ALETHEA H. PLATT

human figures in much the same way that most painters use flowers. The picture, however, is a genuinely ordered and sensitive decoration.

Ossip L. Linde has had a successful exhibition at the Braun Galleries. His luscious paintings of Bruges and Venice, also of Connecticut, reveal splendid colour and draughtsmanship.

An important event will be the "Forum Exhibition of Modern American Painters" to be held at the Anderson Galleries March 13 to April 7. There will be about twenty painters and over

The object of the exhibition is to put before the American public in a large and complete manner the very best examples of the more modern American art; to stimulate interest in the really good native work of this movement; to present, for the first time, a comprehensive critical selection of the serious paintings now being shown in isolated groups; and to turn public attention for the moment from European art and to concentrate it on the excellent work being done in America.

TO BEAUTIFY THE HOME

A BOOK FOR ALL WHO LOVE FLOWERS THE FLOWER ART OF JAPAN

By MARY AVERILL

Author of "Japanese Flower Arrangement"



With a Colored Frontispiece and 129 Illustrations by Japanese Artists. Popular Edition, \$1.50 net.

Also an Edition de Luxe limited to 250 numbered copies. Printed on Alexandra deckle edge paper, full silk binding, in a Japanese case. \$5.00 net.

To those who have read her exquisite "Japanese Flower Arrangement," Miss Mary Averill needs no introduction. It was owing to the keen interest aroused by her first book that Miss Averill returned to Japan in search of new material for her second book, "The Flower Art of Japan."

In Japan, Miss Averill says, there are many schools of flower arrangement, with as many diverse ideas on the subject as we find here in schools of painting, so she reviews in her new book the salient points of them all.

To those who wish to make their floral arrangements a matter of natural symbolic significance, instead of arbitrary personal taste, "The Flower Art of Japan" will prove invaluable.

Good Taste in Home Furnishing

By HENRY BLACKMAN SELL and MAUD ANN SELL.

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A book on interior decoration, written for the lay reader. In an intimate, easy style, free from technical terms, it brings out clearly the simple, decorative principles that make the home comfortable, cheerful and beautiful. Every phase of the subject is carefully considered; the simplest colors for the simplest rooms; easily remembered rules for telling a Turkish rug from a Persian, or an Adam chair from a Chippendale; the color of draperies in sunny rooms or in dark rooms; the use and misuse of the new indirect lighting, and dozens of other important factors that denote good taste in the home.

JOHN LANE CO., Publishers, NEW YORK

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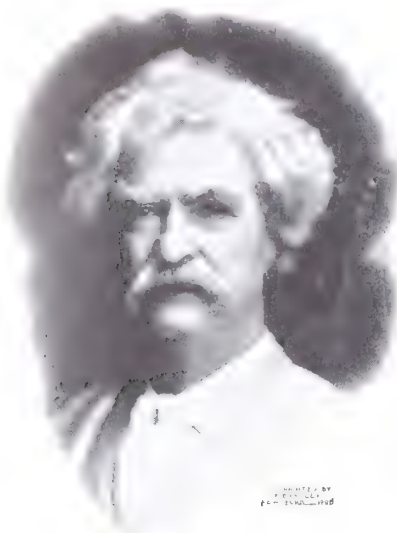
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details of costume and accessories. "I copy the works of God and leave clothes to the tailor and mantua-maker," said Stuart. And yet, if he felt that costume could be used to reveal character, he painted it with exquisite skill.

In the portrait of *Master Ward*, the beautiful costume with its full sleeves and the drapery thrown over the shoulder contributes much to the charm of the picture. This fancy costume, evidently reminiscent of Van Dyck, one feels to be appropriate to this graceful young lad with his dog. In colouring, the picture is particularly attractive. The rose and silver tones of the face gain in value by contrast with the more subdued colours of the foliage background and the costume. The boy's hair is a golden brown. The full sleeves are a silvery brown; the drapery over the shoulder an exquisite blue which is repeated in the sky. The boy's coat is brown, and this colour is repeated in the foliage and in the dog's tousled hair.

Gilbert Stuart was born in 1755 at Narragansett, R. I. As a youth he accompanied a Scotch painter, Cosmo Alexander, whom he met at Newport, to Scotland, where he entered Glasgow University. Alexander died shortly after, however, and Stuart, friendless and homesick, returned to America, where he continued to practise his art. Upon the outbreak of the Revolutionary War, as Stuart's family was of the Tory party, he sailed to England, where he was befriended by Benjamin West, in whose studio he worked for eight years as an assistant, although uninfluenced in either point of view or method by this academic painter. After leaving West, Stuart set up for himself and met with very considerable success. In 1792, however, impelled, it is said, by a desire to paint a portrait of George Washington, he returned to America where he lived and painted until his death in 1828 in Boston. He was the only American of his day who was in the true sense a painter. His work is never stiff and hard like that of Peale and Copley. Stuart saw nature as "an arrangement of coloured masses variously affected by light," and in his brilliant brush work he anticipated many of the qualities that are characteristic of modern painting.

Another recent acquisition by the society from the income of the Dunwoody Fund is a portrait which may be justly described



HEAD OF AN OLD MAN BY GIOVANNI
DOMENICO TIEPOLO

as one of the masterpieces of painting of the Venetian school in the XVIII century. This *Head of an Old Man*, illustrated on page 18, is one of the finest pieces of painting which we have from the brush of Giovanni Domenico Tiepolo, the son of Gian Battista Tiepolo, the great genius not only of the Venetian school but of all Italy in the XVIII century. In the period of exhaustion which followed the Renaissance, only one school of painting presents a brilliant exception. This was the school of Venice. Compared with the non-entities of the other Italian schools in the Settecento, the list of XVIII century Venetian masters is an impressive one. Familiar to all are the names of the landscape painters, Bellotto, Canaletto, and Guardi. The frivolous temper of this age finds itself reflected in the portraits of Rosalba Carriera, and the genre scenes of Pietro Longhi. Conspicuous among the historical and decorative painters were Sebastiano Ricci, Pittoni, and Piazzetta, but their fame grows dim in the light of Gian Battista Tiepolo, who gave, as it were, ultimate expression to the great art of Venice.

It would be idle to argue that his son, Domenico, displayed the same extraordinary genius that marked the productions of Gian Battista, but, at his best, he approaches so closely to his father that their works have often been confused. Born August 30, 1727, Giovanni Domenico Tiepolo died March 3, 1804. He accompanied and assisted his father in most of his important decorative work, which may explain why so few separate pictures by Domenico have come down to us. In 1761 Domenico accompanied his father and his younger brother, Lorenzo, to Spain, where they worked for the Court at Madrid.

Domenico was not only distinguished as a painter but won considerable fame as an etcher. Among his etchings may be noted a set of twenty-four designs illustrating the Flight into Egypt. Another well known set, composed of sixty etchings in two series, is called the *Raccolta di Teste*. These etchings represent character studies of heads, many of which are from the paintings by Gian Battista. Among these etchings is one reproducing the portrait acquired by the society.

The portrait is that of an old man with a long white beard, examining a book with a reading glass. His costume is particularly sumptuous. He wears a gold brocade cloak and a blue cap, trimmed with gold, from which depends a blue scarf. The flesh tints are exquisite in colour. A warm golden light irradiates the whole composition. The brush work is masterly, and the sense of composition most pleasing. So excellent are the technical characteristics of this painting that it has been at times attributed to Gian Battista, not without plausibility.

The history of the portrait is well known. It can be traced back to the Galerie Manfrin in Venice. It then passed into the collection of John Heugh, London. From this collection it was acquired by Rudolphe Kann, Paris, and was included in the sale of this famous collection a few years ago. An inferior replica is in the Munich National Museum. Both paintings are listed in Sack's authoritative book on the Tiepolo family.

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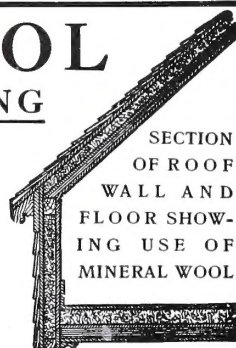
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